

# THE DIAPASON

NOVEMBER, 2002



Church of St. Peter, St. Peter, Minnesota  
Specification on page 23

# Letters to the Editor

## "Toaster" debate

I'm one of many organists around the country who were startled by the three "Letters to the Editor" in the September issue of THE DIAPASON.

The two Gawthrop letters opined that it was a "luxury" to debate between pipe organs and electronic instruments when the "more troubling" issue was the decline in organ audiences. It's unimaginable to me that anyone could fail to see a connection between the two issues! Thousands of people would not travel to Portland, Maine, or Methuen, Massachusetts, or Fifth Avenue in New York to hear an electronic organ. Nor would audiences at churches increase if preachers were replaced by robots with digitally sampled prayers.

No classical pianist plays an electronic piano in public. No classical violinist plays an electronic violin. And right down the line, through the entire orchestra. Once again, organists have distinguished themselves from other musicians. When the average member of the average congregation sees no fault with an electronic organ, that is understandable. When organists, organ composers, and organ correspondents are similarly unbothered, this is unfathomable.

Leonardo A. Ciampa  
St. Paul's Episcopal Church  
Brookline, Massachusetts

## Organ audiences

The issue raised by father and son Gawthrop in the September issue of THE DIAPASON ("Letters to the Editor") should cut the contentious organ community to the quick. They have, in two columns, summed up the state of organ music in this country, and perhaps, around the world. It seems a case of Nero fiddling while Rome burned.

I have been appalled over the past thirty-some years that I have been a part of this community as a professional organist by the debates that have raged amongst organists regarding everything from electronic substitutes to Kimberger temperament to whether one has truly given an authentic performance of some early music unless horses and carriages have passed by the concert hall during the recital! And while all this has gone on, the audience for organ music had faded until it is now a real accomplishment to get a couple hundred people to an organ recital.

At the turn of the twentieth century common folks stood in long lines for hours hoping to hear the great organists of that time—Lemare, Dupré, Farnam and others—present a recital at a local church or concert hall. We read of these musicians having to repeat their program three or four times to appease the

crowds. While there is little doubt that the greater availability of great music of all genre and entertainment in general have given prospective audience members far more choices, it is also true that the general level of organ playing today is probably higher than ever before. Why then does the public stay away in droves?

I believe it has to do with the drive for ever more authentic performance without much thought for either musicality or entertainment value. Yes, entertainment! The most successful of our concert artists today still include some 'lollipops' in their performances to give the audience some delight. Other areas of music have delved into the historical accuracy of performance without taking it to such extreme lengths as have organists.

I for one don't worry too much about all the gray hair in the audience. I believe that as people mature they find serious music more to their liking and often relish it for the first time in their lives. But those gray hairs are showing up at symphony and chamber music concerts, not organ recitals. Those musicians have not forgotten that Beethoven and Brahms sell. Organists in their fervor to discover ancient music have forgotten that Vierne and Widor and Dupré sell. So does Bach—as our dear departed colleague Virgil Fox proved at the Fillmore East in the 1970s! But it is Bach, Vierne and Widor played with passion and flare as well as deep musicality that makes great performances that will draw audiences.

Let's hope the pendulum in the twenty-first century will swing back to the middle ground where scholarship and musicianship meld into great, entertaining performances. And all of us who call ourselves organists try to remember that the organ is an "instrument"—that which facilitates the making of music—not an end in itself. Then we can look forward to the next generation of organists rather than seeking only to preserve a historical curiosity that the organ will have become.

Thomas Clark-Jones  
Pine Street Presbyterian Church  
Harrisburg, Pennsylvania

## St. Mark's, Philadelphia

Mr. Marsh's letter (September, page 2) invites us to come and hear the combined pipe/electronic organ at St. Mark's, Philadelphia. I did during the AGO convention, was disgusted by the disgusting sound, and promised never to return short of a promise that only the pipe work would be used.

Dr. Karl E. Moyer, FAGO  
Lancaster, Pennsylvania

# Here & There

**Independent Presbyterian Church**, Birmingham, Alabama, has announced its 38th annual November organ recital series: November 3, Peter Sykes; 11/10, Paul Lee; 11/17, Paul Jacobs; 11/24, Pierre Pincemaille. On December 15, the IPC Choir will present its annual Christmas concert featuring various settings of *O Magnum Mysterium* and Gerald Near's *Cum Novo Cantico*. For information: 205/933-1830.

**St. Mary's Cathedral**, San Francisco, continues its series of concerts on Sunday afternoons: November 3, Alan Blasdale; 11/10, John & Sophie Chang; 11/17, Brian Swager; December 1, Ray Garner; 12/8, Vytenis Vasyliunas; 12/15, Vintage Brass; 12/22, Lyle Settle; 12/29, David Hatt. For information: 415/567-2020 x213.

**Yale School of Music and Institute of Sacred Music** continues its season

of Great Organ Music at Yale: November 3, Ann Elise Smoot; November 24, Jon Gillock; December 15, Thomas Murray; January 26, Carole Terry. For information: 203/432-4158.

**The Jesuit Urban Center** (Church of the Immaculate Conception), Boston, Massachusetts, continues its concert series: November 8, Barbara Bruns; December 13, Festival of Lessons & Carols; 12/14, The Tallis Scholars; January 24, The Seraphim Singers; February 21, Daniel Ian Smith Jazz Trio; March 21, Peter Sykes; April 12, Bach Collegium of Japan: *The St. Matthew Passion*; May 9, Jeremy Bruns; 5/30, Ray Cornils. For information: 617/536-8440; <www.immaculateboston.org>.

**Holy Trinity Lutheran Church**, Akron, Ohio, continues its 19th season of organ recitals on Friday evenings at 8 pm: November 8, David Boe; February

# THE DIAPASON

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7, Frederick Hohman; March 21, Craig Cramer; April 4, Marilyn Keiser. For information: 330/376-5154; <trinitymusic@neo.rr.com>.

**St. Bartholomew's Church**, New York City, continues its season of music events: November 13, Ken Cowan; 11/20, Anthony Newman; December 6, Mount Holyoke College Choir; 12/18, Christmas Concert with Sylvia McNair and the St. Bartholomew's Choir and Boy and Girl Choristers; 12/31, Bach, *Brandenburg Concertos*; 12/31, William Traffa. For information: 212/378-0248; <www.stbarts.org>.

**Emmanuel Church**, Chestertown, Maryland, continues its music events: November 15, Julie Evans; 11/27, Evensong; December 22, Advent Lessons & Carols; January 10, William Osborne. For information: 410/778-3477.

**St. Peter's Church**, Morristown, New Jersey, continues its music series: November 15-17, Three Choirs Festival, choirs of St. Peter's Church, Christ Church, Greenwich, and Trinity Church, Princeton; December 1, Advent Lessons & Carols; 12/14, The Choir of Men and Women; 12/15, The Early Music Players; 12/22, Christmas Pageant; 12/29, Christmas Lessons & Carols. For information: 70 Maple Ave., Morristown, NJ 07960.

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**Washington National Cathedral** continues its series of organ recitals on Sundays at 5 pm following Evensong: November 17, Mark Laubach; December 1, Scott Hanoian; 12/29, Florian Pagitch. For information: 202/537-6216; <Angela\_Calo@Cathedral.org>.

**St. Paul's Church**, Augusta, Georgia, continues its music series: November 19, The Kolevi Family; December 3, The Accidentals; January 7, Jazzmatazz; 1/21, Joseph Gramley, multi-percussionist; February 4, Keith Shafer, pianist, with soprano; 2/18, Cowboy Envy; March 4, Augusta Children's Chorale; 3/18, jazz concert. For information: 706/724-2485.

**The National Meeting, Oaxaca, Mexico**, on the theme "Guidelines for the Restoration of Historic Organs in Mexico: Interpretation and Implementation," takes place November 22-24, in conjunction with the Second International Festival of Organ Music, November 21-24, in Oaxaca, Mexico. The international conference on restoration of organs in Latin America which took place November 29-December 3, 2001, resulted in two documents detailing organ restoration. (See the report by James Wyly in the March 2002 issue of THE DIAPASON, pages 15-17.) This year's meeting will examine the application of the guidelines to actual restora-

tion situations. The festival will feature five concerts and four lectures highlighting the historic organs of Oaxaca. For information: <iohio@spersaoaxaca.com.mx>.

**The Church of St. Jean Baptiste**, New York City, continues its sacred music series: November 24, Choral Society & Orchestra of St. Jean's, music of Handel, Ives, Schickele, Hoiby, and Halley; February 24, The Virgin Consort & Orchestra, all-Bach program; May 7, Choral Society & Orchestra of St. Jean's, music of Beach and Britten. For information: 212/570-2130.

**CONCORA** (Connecticut Choral Artists) continues its new season: November 24, Purcell, *Dido and Aeneas*; December 14 & 15, An American Christmas; April 6, Bach, *Mass in B Minor*; May 10, The Women of CONCORA. For information: 860/224-7500; <www.CONCORA.org>.

**Duke University**, Durham, North Carolina, continues its organ recital series on Sundays at 5 pm: December 1, Peter Sykes; January 19, Martin Haselböck; February 9, Martin Jean; March 2, David Arcus; 3/30, Robert Parkins. For information: <rparkins@acpub.duke.edu>.

**St. Paul's Church**, Doylestown, Pennsylvania, continues its music series' 13th season. Tuesdays at Noon recital series includes December 3, Alison Simpson, harp; 12/10, Joy Bai, piano; 12/17, Lee Milhous with soprano. On December 8, Lee Milhous will present an organ recital followed by Advent Procession with Lessons & Carols; 12/20, Tydings Trew, Feasts of Christmas in Medieval England, with The Lionheart Vocal Ensemble; 12/22, Christmas Lessons & Carols. For information: 215/230-7098.

**The Church of the Ascension**, Montgomery, Alabama, will present a series of organ recitals on Wednesdays at 12 noon during Advent: December 4, James Dorroh; 12/11, Jason Abel; 12/18, Steven Cook. For information: <beckytaylor@coascension.org>.

**The American Boychoir** will mark its 65th anniversary with a full season of performances. The choir began the season by hosting the 14th annual National Choral Conference at The College of New Jersey, and then traveled to Japan for a two-week tour. Special appearances this year include Mahler's *Symphony No. 3* with the San Francisco Symphony Orchestra at Carnegie Hall, two holiday concerts at the Metropolitan Museum of Art, and Stravinsky's *Persephone* with the Boston Symphony Orchestra at Symphony Hall. National tours will take the choir to the South, Southwest, and Mid-Atlantic regions of the United States. The choir will also offer two holiday concerts, at the Princeton University Chapel on December 21, and at Richardson Auditorium at Princeton University on December 22. For information: 609/924-5858, x22.

**The International Alliance for Women in Music** has announced a deadline of January 9, 2003 for submission of women-in-music books and articles to be considered for the Pauline Alderman Award for outstanding works created and/or published between 1996 and 2001. There are three award categories: most important book-length monographic study about women in music, in any academic format; most important journal article or essay dealing with an aspect of women in music; and most important bibliographic study, research tool, or reference work about women in music. For information: 818/446-0082; <jeanniepool@cs.com>.

**The Institute for Sacred Music 2003** will be held at the University of Iowa February 20-22. The theme of the conference is "Ecumenical Taste and the Music of the Church." Presenters

include Frank Burch Brown, Carol Doran, and John Chappell Stowe. For information: Organ Department, University of Iowa, Iowa City, IA; 319/335-1630.



**Calgary gold medal winners (l to r): Vincent Dubois, Clive Driskill-Smith, and László Fassang** (photo credit: Monique de St. Croix)

**The 2002 Royal Bank Calgary International Festival and Competition** concluded on August 17 with the following awards: recital gold medal (\$25,000), Vincent Dubois (France); concerto gold medal (\$25,000), Clive Driskill-Smith (United Kingdom); improvisation gold medal (\$25,000), László Fassang (Hungary); Bach prize (\$5,000), Iveta Apkalna (Latvia); Duruflé prize (\$3,000), Clive Driskill-Smith; RCCO prize (\$3,000) and encore prize (\$3,000), Jonathan Oldengarm (Canada). Each finalist received a cash prize of \$2,000. In addition to the cash awards, each gold medalist was presented with a trophy and a three-year career development package administered by TriumphEnt Foundation and representation in the United States by Karen McFarlane Artists, Inc. Simon Preston, artistic director and chairman of the juries, led the finals jury which included John Allison (South Africa), William Bolcom (USA), Richard Bradshaw (U.K.), Gerre Hancock (USA), Henriette Schellenberg (Canada), Luigi Ferdinando Tagliavini (Italy), and Dame Gillian Weir (U.K.). The ten finalists were selected from among 45 competitors at selection rounds in Hong Kong, China; Morrow (Atlanta), Georgia; and London, England. The competition finals were part of an 11-day festival of more than 50 events.



**Vincent Dubois**



**László Fassang**

**Karen McFarlane Artists** is pleased to announce representation of Calgary International Organ Competition gold medal winners **Vincent Dubois** (recital gold) and **László Fassang** (improvisation gold), continuing a 12-year association with the competition, which was

held August 7-17 in Calgary, Alberta. Competing against eight other young players from eight different countries, these two artists were the only competitors who performed completely from memory.

Twenty-two year old **Vincent Dubois** (France) won his recital gold medal in a program of works by Bach, Franck, Duruflé, Messiaen, and Dupré. A student of Olivier Latry at the Paris Conservatory, Mr. Dubois has won a number of prizes, among them the gold medal and first prize with the National Conservatory of Angers, and first prizes in harmony, counterpoint, fugue and organ at the Paris Conservatoire. At the age of 16, Dubois was named titular organist of the Cavaillé-Coll organ at the Cathedral of St. Brieuc. Currently he is composition teacher at the Angers Conservatory and titular organist of the Cathedral of Soissons.

Winner of the new improvisation gold medal, 28-year-old **László Fassang** of Hungary was a student of Olivier Latry at the Paris Conservatory, and currently studies with Philippe Lefebvre and Thierry Escaich. Born in Budapest, he graduated from the Franz Liszt Academy of Music in 1998. In 2000, Mr. Fassang took a one-year appointment as resident organist at the Sapporo Concert Hall in Japan, where he recorded a CD of works by Bach, Liszt, and his own improvisations as well as performing regular recitals. In his improvisation rounds at Calgary, he improvised a French Suite, an Introduction and Toccata on a theme submitted by finals juror William Bolcom, and a witty accompaniment to a Buster Keaton silent film.

Karen McFarlane Artists will represent Mr. Dubois and Mr. Fassang for concert work within the United States for a minimum of three years; TriumphEnt Foundation in Calgary (Deb4@triumphent.com) will handle their representation in Canada. For further information about the Calgary Competition, see <www.triumphent.com>.

**The Reuter Organ Company**, Lawrence, Kansas, is the first recipient of the Kansas Chamber of Commerce & Industry Excellence in Manufacturing award. The award is the newest initiative of KCCI and each quarter will honor a member manufacturer at their business. Reuter received the award on October 25. KCCI attendees gathered at the Reuter factory for an executive breakfast and presentation ceremony, followed by a tour of the facility and a working luncheon. Reuter has built pipe organs in Lawrence for 80 years and in June 2001 opened its new factory. (See report on the ribbon-cutting ceremony of the new factory in the October 2001 issue of THE DIAPASON, pp. 20-21.)

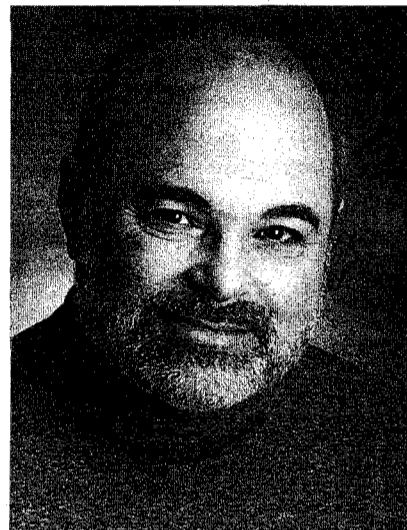
## Appointments



**Steven Ball**

**Steven Ball** has been appointed organist at Plymouth Congregational Church, Lansing, Michigan. A graduate of the University of Michigan, with a BMus in organ and church music, he

received a Fulbright Scholarship in 2001 and recently returned to the United States after 14 months abroad. Mr. Ball is also a theatre organist and holds the position of staff organist for the Michigan Theatre in Ann Arbor. He has concertized and lectured around the world, including solo performances and silent film presentations in the Netherlands, Germany, Belgium, France, Portugal, and Switzerland, and is pursuing graduate studies at the University of Michigan. Plymouth Church was founded in 1864. In 1872 the congregation built a gothic revival structure across from the state capitol building, where it stood for 99 years until a devastating fire on February 25, 1971, which completely destroyed the building and its Kilgen organ. A new building was dedicated in 1975 along with a new 3-manual, 80-rank Casavant organ.



**Thomas Brown**

**Thomas Brown** has been appointed director of music and organist for University Presbyterian Church in Chapel Hill, North Carolina. He will oversee the church's music program, direct the Adult Chancel Choir and play the III/50 1983 Sipe mechanical action organ. Beth Auman Visser directs the youth choirs. Prior to his appointment in Chapel Hill, Mr. Brown was interim director of music for the Community of Christ (formerly RLDS) world headquarters complex in Independence, Missouri.



**Nigel Potts**

**Nigel Potts** has been appointed organist and director of music at St. Peter's-by-the-Sea Episcopal Church, Bay Shore, New York, where he will direct four choirs. In addition to monthly Choral Evensong, he will coordinate a series of organ recitals and an annual community choral workshop. Born in New Zealand, Mr. Potts came to the USA from England where he was organ scholar of Blackburn and Lichfield cathedrals, and later worked in London as a freelance organist. Last May he earned the MMus from Yale University, where he studied with Thomas Murray. During his time at Yale, Potts was Fellow in Church Music at Christ and St. Stephen's Church in New York City. He maintains a schedule of recitals and recordings for Guild Music Ltd and JAV Recordings.

There let  
the pealing organ blow,  
to the full-voiced  
quire below,  
In service high,  
and anthems clear  
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through mine ear,  
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And bring all Heaven  
before mine eyes.

John Milton

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Joyce Johnson Robinson

Joyce Johnson Robinson has been appointed associate editor of THE DIAPASON, having served as acting associate editor for the past two years. Dr. Robinson holds degrees from Dominican University, River Forest, Illinois, on whose faculty she has served, and from the University of Chicago. Her publications include a book on oratorio performance in 18th-century Rome, a series of oratorio facsimiles, with Howard E. Smither, and editions of symphonies for Garland Publishing. A holder of the AGO Colleague certificate, she has held positions as organist and choir director at Berwyn United Lutheran Church, Berwyn, Illinois; St. Timothy's Lutheran Church, Skokie, Illinois; and St. Luke's Lutheran Church, Park Ridge, Illinois, and is presently active as a substitute organist. For ten years Robinson served as editor of *Overtones*, the newsletter of the North Shore AGO chapter, and also developed the chapter's website.



Erik Wm. Suter

Erik Wm. Suter has been appointed organist and associate choirmaster at Washington National Cathedral, where he serves as primary organist for all cathedral liturgies. He assists choirmaster James Litton in directing the Choir of Men and Boys and Choir of Men and Girls, and in training the novice and junior choristers. He oversees all cathedral concerts, the continuously running series of Sunday organ recitals, visiting choir series, and annual summer festival, as well as the care and maintenance of the cathedral's instruments, including its four organs. A native of Chicago, Suter holds degrees in organ performance from Oberlin Conservatory and Yale University, where he studied with Haskell Thomson and Thomas Murray, respectively. In addition to his duties at the cathedral, Mr. Suter maintains an active recital schedule and teaches organ at American University. He has performed extensively in the United States, Canada, Asia, and Europe, and his recordings have been released on the JAV, Pro Organo, and Gothic labels.

Request a free sample issue of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016; jbutera@sgcmail.com

## Here & There

Wolfgang Baumgratz is featured on a new recording, *Wolfgang Lindner: Invocations—Works for Organ*, on the Eres label (CD 31). Recorded on the 1999 Claudius Winterhalter organ at Grafenheinfeld (III/43); the program consists of 18 works by Wolfgang Lindner (b. 1956). For information: <www.eres-musik.de/>

Ken Cowan is featured on a new recording on the JAV label (JAV 118, Great Organ Builders, Vol. 9). Recorded on the 1926 E.M. Skinner opus 475 organ at Jefferson Avenue Presbyterian Church, Detroit, Michigan, the program includes works of Vitali, Wagner, Bingham, Mozart, Still, Sousa, Mendelssohn, and Willan. For information: <www.pipeorgancds.com>

Mark Jones is the composer of three new organ works published by Randall M. Egan of Minneapolis, Minnesota: *Trumpet Tune in D Major* (EO-390), *Voluntary on "Song One"* (EO-391), and *Chorale Prelude on "Converse"* (EO-392). For information: 800/269-EGAN.



Robert Burns King

Robert Burns King was honored on the occasion of his fortieth anniversary as Organist-Choirmaster of First Presbyterian Church, Burlington, North Carolina. A graduate of Furman University and the Union Theological Seminary School of Sacred Music, he has studied with Searle Wright, Vernon deTar, Jean Langlais, Maurice Duruflé, and Michael Schneider. During his tenure at First Presbyterian Church, he supervised the design, acquisition, and installation of organs by Schantz and Andover, as well as the acquisition of three Steinway grand pianos, a handbell carillon, and other instruments, and established an annual concert series. A member of the music faculties of Elon University and the University of North Carolina at Greensboro, he has presented recitals both in the United States and in Europe and has made numerous recordings. He was honored with a concert by the Market Street Brass on September 15. Mr. King has issued a compact disc of the Franck *Trois Chorals*. The CD also includes Christmas music performed by the Chancel Choir and soloists of First Presbyterian, Burlington, as well as music for harp, organ, and violoncello. The recording is available from the organist at a cost of \$18 each, or from the church office. Contact <rking@netpath.net> or the church at 336/228-1703.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, has commissioned two works from Robert Clark Lau, organist/choirmaster at Mt. Calvary Episcopal Church, Camp Hill, and adjunct faculty member at Penn State, Harrisburg. The commissioned works were partially underwritten by the Charles A. and Elizabeth Guy Holmes Foundation; Mrs. Holmes was a former choir director at the church. *He Comes! Noel!*, arrangements of traditional Advent and Christmas carols from *The Presbyterian Hymnal*, for four-part



Robert Clark Lau



David Binkley

choir, six-part brass choir, and organ, will be premiered during the worship services on December 8. *Alleluias*, an organ work incorporating *Christ ist erstanden* and *Victory*, will be premiered during the worship services on Easter, April 20, 2003. David Binkley, a graduate of Lebanon Valley College, Annville, Pennsylvania, and Union Theological Seminary School of Sacred Music, New York City, has served as the church's organist/choirmaster since May of 1973.

Music by Dan Locklair is featured on a new CD recording by Albany Records, *Dan Locklair Orchestral Music* (Troy 517). The program includes the composer's *Hues for Orchestra*, *Dayspring*, *Concertino for Guitar and Orchestra*, *In the Autumn Days*, *Creation's Seeing Order*, "Ere long we shall see" a *Concerto Brevis for Organ and Orchestra* (with soloist Gregory D'Agostino) and *When Morning Stars Begin to Fall*. For information: <www.albanyrecords.com>



MillenniaToo! (l to r) John Wilds, Alison Luedecke, Susan Barrett (photo credit: H. Montgomery-Drysdale)

Organist Alison J. Luedecke announces the formation of MillenniaToo!, the small ensemble of the Millennia Consort. With Susan Barrett, oboe and English horn, and John Wilds, trumpet, MillenniaToo! is in residence at St. Paul's Cathedral, San Diego, along with Millennia Consort. The ensemble made its debut at performances in the San Diego area on October 18 and 27. For information: <Alison@lawthers.com>

Thomas Murray is featured on a new recording, *Newberry Memorial Organ, Woolsey Hall, Yale University*, on the JAV label (JAV 124, 2-CD set). > page 6



The Chenaults



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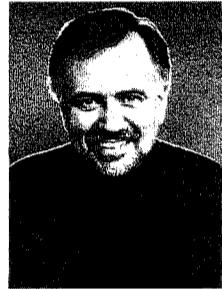
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Performed on the famous 197-rank Skinner organ at Woolsey Hall, the program includes works of Bach, Krigbaum, Mozart, Vaughan Williams, Reger, Hindemith, Bonnet, Karg-Elert, and Rimsky-Korsakov, as well as a narrated tour of the organ. For information: <www.pipeorgancds.com>.



Andrew Shenton

Andrew Shenton is featured on a new Oasis label recording, *Utterback-analia*. Recorded on the four-manual Mander at St. Ignatius Loyola, New York City, the program features 21 organ solo works of jazz pianist Joe Utterback, and a bonus track with the composer improvising at the Mander on his composition *The Eve's Blues*. The recording is available from <www.jazzmuze.com>.

Scott Smith has begun research for a book on the history of the organ division of W.W. Kimball, and is seeking assistance from those who may have factual data, photos, or items of interest. Smith is an organist, organbuilder and historian from Lansing, Michigan. His interest in Kimball organs began several years ago when he installed Kimball #6694 in the music room of James Weisenborne and John Fischer, then of Rochester Hills, Michigan. The III/21 instrument, part of the Kimball Soloist series, was originally installed in the residence of W. T. Hales of Oklahoma City, Oklahoma, in 1923. The heart of the book will be the reproduction of several complete factory files. Smith hopes the book will contain as complete an opus list as possible of all Kimball church and theatre instruments built up until the division's demise in 1942, when it shut down due to war production. Contact Scott Smith at P.O. Box 27606, Lansing, MI 48909; <sss55mich@aol.com>.

Timothy Smith is featured on a new recording on the JAV label (JAV 107) entitled *On a Summer's Evening*.

Recorded on the 207-rank Aeolian-Skinner organ at the Riverside Church in New York City, the program includes Reubke, *Sonata on the 94th Psalm*; Elgar, *Pomp & Circumstance*; Bach, *Passacaglia in c*; King, *Resurrection*; Eben, *Moto Ostinato*; and Manz, *Aria*. Available for \$17.95 from <www.pipeorgancds.com>.

James Welch has released a new CD entitled *A Treasury of Wood Works: The Organ Music of Dale Wood*. Recorded on the Schoenstein organ at the Church of Saints Peter and Paul in San Francisco, this anthology features thirty of Dale Wood's signature arrangements of hymns and folk tunes. For information: <www.welchorganist.com>.

The 46th Episcopal Musician's Handbook has been released by The Living Church. The handbook covers Advent 1 (December 1, 2002) through Thanksgiving Day (November 27, 2003) and provides references to both the Prayer Book lectionary and the Revised Common Lectionary in suggestions from *The Hymnal 1982*, *Lift Every Voice and Sing II*, and *Wonder, Love, and Praise*, for Sundays and major feasts; e-resources for church music organizations, publishers and stores; lists of Psalms, Canticles, service music for Rite I and Rite II; notes on canons and rubrics applicable to music selection and performance; dates and contacts for major music conferences; and formats and repertoire for Advent and Lenten Lessons & Carols. Available for \$20.50 (plus \$3.50 shipping) from The Living Church, P.O. Box 514036, Milwaukee, WI 53203-3436; 877/822-8228.

Sonare Publications has announced their new website at <www.sonarepublications.com>. Formerly distributed through IPC Press, their arrangements for organ and brass by Rich Mays have been performed at numerous venues, and they also offer choral octavos and other resources for the traditional church musician. Their "Ten-Minute Toolbox" is one such resource that increases the confidence level of volunteer singers. Orders may be placed and paid for online, by phone at 912/484-8451, or at <info@sonarepublications.com>.

Paraclete Press has announced the release of two new recordings. *The Coming of Christ: A Celebration of Faith in His Name* features the Glorae Dei Cantores Schola, conducted by Mary Berry. This is the first in a series of

three recordings that illuminate the life of Christ through Gregorian chant. Well-known pieces alternate with brief antiphons and chant-based organ pieces frame each volume (GDCD 033, \$16.95). *The Lord Is My Shepherd* features the Glorae Dei Cantores under the direction of Elizabeth Patterson and is the third in an ongoing series of recordings that highlight psalm settings by American composers. The program includes works by Conrad Susa, Charles Ives, Ned Rorem, Alan Hovhaness, Daniel Pinkham, Robert Starer, Samuel Adler, Darius Milhaud, Philip James, and Bruce Neswick (GDCD 030, \$16.95). For information: 508/255-4685; <www.paracletepress.com>.

Carl Fischer Music has announced the release of *Harmony Book* by Elliott Carter (edited by Nicholas Hopkins and John Link). The book is a guide to the harmonic resources employed by Carter during the middle period of his career (1960-80) and an exploration of the harmonic relationships possible within the 12-tone scale. The organization of the book by editor Hopkins and the essays on Carter's methodology are rounded out by Link's introductory essay and a transcription of his interview with Mr. Carter that charts the evolution of the book. (05396HC, hard cover, cloth-bound, 384 pp., \$75) For information: <www.carlfischer.com>.

Allen Organ Company, in conjunction with Lewis & Hitchcock Pipe Organ Company has completed the restoration and updating of the 1935 Möller organ at Old Post Chapel, Fort Myer, Virginia. Allen built a new console and all of the digital interfaces and audio components, a floating Positiv division, digital pedal stops, a digital Trompette Militaire, and a MIDI Expander.

## Nunc Dimittis

Jeffrey Paul Radford died on August 12 at St. Francis Hospital, Blue Island, Illinois. He was 48. Mr. Radford was music director of Trinity United Church of Christ, Chicago, where he had served for 30 years and conducted the church's 75-voice choir. Born and raised in Chicago, he studied at Quigley Seminary, Governors State University, and Chicago Musical College of Roosevelt University. His choirs sang throughout Chicago, and traveled to nearly a dozen U.S. cities. They sang three times in Switzerland, and also in

Germany, Puerto Rico, and Cuba. Radford was a member of the United Church of Christ *New Century Hymnal* advisory committee, with 12 arrangements in the hymnal, as well as choral music for the New Century Anthem Series; a member of the advisory committee for *The African Heritage Hymnal* (GIA Publications); musical coordinator and choir director for "Faith Odyssey," an ecumenical church educators event in Chicago; a member of the UCC Musicians Network planning committee for its national conferences in Chicago, Illinois and Tiffin, Ohio; and musical coordinator and choir director for Urban Ministries national conferences. He received a posthumous doctor of divinity degree from the Chicago Theological Seminary, where he was an adjunct faculty member.

## Carillon News

by Brian Swager

### Travelogue III

*This is the third and final installment of my travel journal with candid reflections on a 10-week carillon and organ recital tour through Europe.*

Last month's journal left off on a Saturday afternoon following my recital in Almere-Haven, near Amsterdam. From there I make my way back to my *pied-a-terre* in Mechelen. On Sunday morning the entire family assembles for breakfast and the family portrait. On my first visit to Belgium I started the tradition of making a photo of the family gathered around the display case in the bell shop. Now they want me to dig out all the photos and frame the series. The boys, age 8 & 10 in the first photo, now both have partners and are roughly the same age that I was when I first set foot in Belgium. After the photo, the two young couples and I drive to Brussels. It is the final day of the *bloementapijt*, a "carpet of flowers" that covers the huge market square. We have a bite to eat, and I catch a train to Ieper in West Flanders.

The Hallentoren—the belfry—is part of the Cloth Hall which was destroyed in World War I and rebuilt in the original style. Inside the Cloth Hall, the In Flanders Fields Museum is an impressive interactive museum devoted to The Great War 1914-1918. The recital is at 4:00 pm on what feels like the hottest, most humid day of the summer. The carillon is heavy; the action is cumbersome; the console is that detestable old Denyn standard for short people. I hope that someone is enjoying this music in spite of my suffering. Fortunately, I am alone in the bell chamber. Except for shoes and socks on my feet, and bandages and leather protectors on my pinkies, I play buck naked, leaving huge puddles of perspiration on the bench and floor. As much as I'd like some air circulation, the sound in the glass-enclosed playing cabin is excruciatingly loud with the door open, so to avoid going deaf, I keep the door closed. Between each number I go out into the bell chamber to cool off a bit in the breeze and to drink some water. Afterwards, I dry off, cool off, don my dry clothes and go downstairs to discover that Charles Wilson, a retired major general from the US Air Force, was in the audience with his lovely Belgian wife, and they were waiting to greet me. Together with Geert, the municipal carillonneur, we all go to an outdoor café for drinks and lively conversation, eventually ordering dinner. Suddenly a fierce wind comes out of nowhere and showers us with rain. So much for dry clothes.

Geert drives me to nearby Kortrijk where I stay for three nights in a bed and breakfast in the restored *Begijnhof*. *Begijnhofs*—or *béguinages*—were self-contained lay sisterhoods devoting themselves largely to charitable work. It is virtually only in Flemish Belgium that *begijnhofs* survive today, although most

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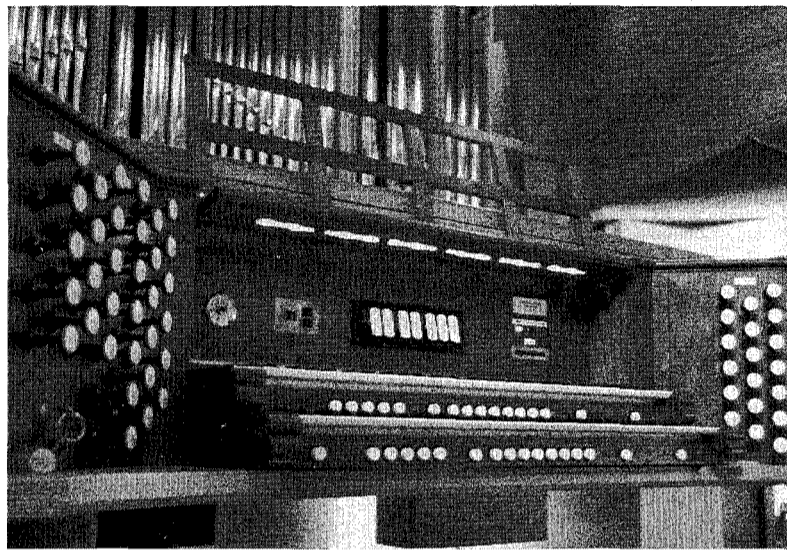


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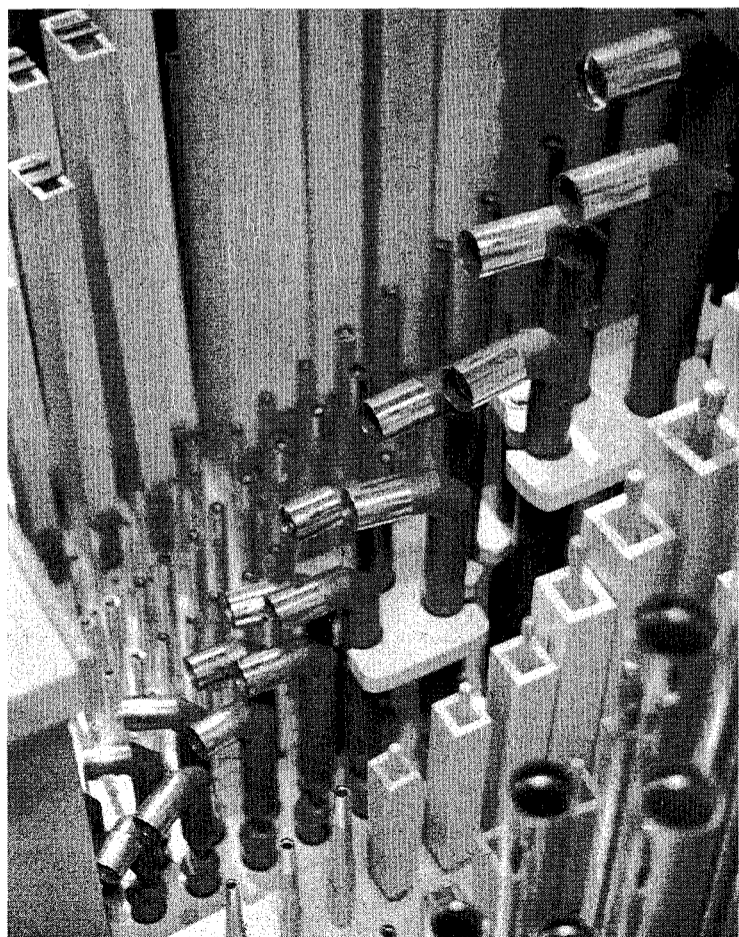
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### ► page 6: Carillon News

are no longer inhabited by religious communities.

On Monday evening I play at the St. Maartens Church in Kortrijk on another of the dreaded Denyn playing consoles. The carillonneur warns me in advance of the atrocious tuning of the bells, but I am still shocked when I play, constantly glancing in a panic at my feet, to ascertain that I really am playing the right pedal keys. I find it a fascinating historical phenomenon that it is just this sort of carillon that once made Flanders famous for its singing towers—then quite a marvel. But now, these instruments make some of the Flemings somewhat infamous for their reluctance to move forward with the times now that the art of tuning bells and building quiet, responsive, ergonomically designed consoles and action nearly has been perfected. In fact, I was astonished to hear one prominent carillonneur from West Flanders proclaim, with reference to another old carillon with abominable action, console, and tuning, that he really liked playing that instrument. Fortunately, the younger generations studying at the Belgian Carillon School in Mechelen are being instilled with a more musically responsible aesthetic. Back to Kortrijk. The large audience is appreciative nonetheless: they hear the music despite the tuning and timbre, and forgive the inadequacies of the instrument if they are aware of them.

Tuesday's recital is in nearby Menen, still in the province of West Flanders, right on the border with France. Most of the bells are modern, relatively speaking (only 40 years old), and the playing console is brand new, so playing is not such a chore, and the musical experience is more fulfilling.

Wednesday morning I board a train back to the south of France. This summer's schedule has made me zigzag across Europe more than usual, but I take advantage of the time on the train to read. Since one of my minors during my doctorate at Indiana University was French literature, I'm always delighted when I find time to read another novel. I've also been fascinated by comparing the styles of French, Dutch, German, and Belgian newspapers. They view the world from a different perspective than the American press.

My host Elizabeth picks me up at the train station in Perpignan and informs me that we are invited to a paella dinner party at a friend's home in the foothills of the Pyrenees. Remembering the disastrous paella in Barcelona, my stomach started churning immediately, but as luck would have it, this was the best paella I've ever eaten, complemented by several delicious wines and cheeses.

On Thursday morning after coffee, croissants, and *pain au chocolat*, we head for the cathedral Saint-Jean-Baptiste so that I can practice on the carillon. It is another oddball instrument. The bells were made by the 19th-century French foundry Bollée. The compass is a standard four octaves with a few exceptions. Although it is not unusual to leave C-sharp out of the lowest octave, the G-sharp is also missing in this instrument, which is most annoying. Also, in that Bollée and Perpignan are so far from Flanders and The Netherlands, the real cradle of the carillon art, the playing console has a most unusual design: the pedalboard is only one octave and is displaced quite a ways to the left, creating a challenge especially when playing pedal notes along with the top octave of manual keys. Then there is the highest "A" which I discover is not an "A" at all, so I must remember always to play something else in its place. Adaptation is the name of the game here. Fortunately I brought a copy of the version in C of Courter's *In memoriam* which, with some adaptation, is playable here.

Laurent and Louis, the other two Perpignan carillonneurs, come to meet me, and they treat me to a lovely dinner at the restaurant terrace under the tower, actually the parvis of the cathed-

ral. After a brief siesta at home, we head back to the cathedral where they've arranged for me to have a few hours to play the four-manual Cavallé-Coll organ. They had to drag me away in time to get upstairs for the carillon recital. Now, Louis is in the carillon communicating via walkie-talkie with Laurent on the ground who is giving verbal program notes to the large audience. Despite the challenges of the instrument, I manage to produce an exciting and musical program, and they are happy that I've come to end their summer series "with a bang."

In the morning Laurent offers me his computer and Internet connection long enough for me to type up my travelogue #2 for THE DIAPASON and send it to Jerome. Laurent, Elizabeth, her children and I have lunch, and I catch my train to nearby Agde. Now I have vacation at a naturist resort on a beach on the Mediterranean. The week goes by much too quickly, and I wish I had planned for two weeks here, but alas, there are more bells to ring. The train takes me to the other end of France: the Alps between the Mont Blanc and Geneva.

Taninges is a small village of about 400 inhabitants where there is great enthusiasm for their two-and-one-half octave carillon. Shortly after arrival we head to the home of one of the local carillonneurs for a dinner party. Monique, being of Swiss origin, prepares a delicious cheese fondue. She remembers that two years ago at a reception in Taninges I was so taken by one of their dishes that I demanded the recipe on the spot. So, after some champagne, she invited me into the kitchen to share her ingredients and techniques with me.

In the morning I practice on the carillon—another "exceptional" instrument. Here again there is only one octave of pedals, but the range is from B to B instead of C to C. I am perplexed. Why would anyone do this? But I've learned that when I'm in France and start taking these things too seriously, it's time to dine with a good glass of wine, and so we did. Then we went up into the mountains for a hike. We passed a bunch of cows wearing large bells around their necks. I called them the mobile carillon of the Haute-Savoie. After a short siesta at home, we head for a community hall under the tower where the members of the carillon committee meet for a meal. Their practice console is here in the hall, so I review a few of my "adaptations" before we eat.

Another unique facet of the tower in Taninges is the seating area with bleachers inside the tower. It is rare that so many people can come inside and watch the carillonneur play. It is a very intimate setting, and the audience was most appreciative that I gave commentary on the program between each of the pieces. A champagne reception followed the recital. In the morning there was time for a trip to the *boulangerie* and a walk in the botanical garden in Samoëns before catching my train in Cluses.

Back at home in Mechelen, I spend Monday morning helping Luc to prepare the cellar for the evening reception. Their home dates from the 17th century and is a registered historical landmark. In return for the government subsidy that they received to help defray the costs of restoration, they open the home to the public in some way on special occasions. This evening, the cellar with its low vaulted ceiling will be the site for a candlelight reception following the carillon recital in the St. Rombouts Tower, presented in the framework of the Festival of Flanders.

In the afternoon I head for Zaventem to greet my friend John who arrives from San Francisco to travel along for my final two weeks. We spend the rest of the week sightseeing in Belgium and Amsterdam, with a visit to Haarlem on Thursday afternoon for Jos van der Kooys recital at the St. Bavo church.

My final two of the summer's 28 recitals are on Sunday in Wavre, Belgium, where there is a two-day Carillon Festival as part of Open Monument

Day in Belgium. My host forgot to pick us up at the train station in Ottignies, so by the time we figure this out, wait for the next train to Wavre, and walk to the church, all of my time for practicing on the organ is gone, and I must go directly to the carillon and begin the recital. On the way, I run into Major Wilson and his wife who I had met in Ieper. A torrential rainstorm lets loose about 40 minutes into the program, and the chief insists that I stop playing and go to the organ. I suggest lunch, as I am famished and feeling faint by this time. Then I am informed that they have changed the original schedule and have sent the audience into the church to stay dry and to hear my organ recital—so I must sit down and play with no preparation. The two-octave pedalboard (completely chromatic, thank goodness, but I could use a few more notes) has no independent stops; it pulls down the great keys. So, if you want the 16-foot stop to sound in the pedal, you have it on the great as well. Some ranks were discant-only stops or were divided into separate discant and bass registers. Some but not all of this was evident from looking at the stop knobs. The first thing I did wrong was to begin the recital on the wrong manual, but since I had drawn no stops on that manual, and since there were no pedal notes involved, no one knew except my page turner. The recital went surprisingly well, as I had no time at all to get nervous or to think about anything besides making music out of this mess. Major Wilson, by the way, later accused me of shaking up the weather and causing a deluge every time I play the carillon. I suggested that if the carillons in Belgium were all in tune, the heavens might be less troubled, and the sun would shine there more often.

On Monday the Thalys whisks us to Paris for a delightful vacation until Friday when we fly to Southampton and sail to New York on the Queen Elizabeth 2. *The End.* ■

## Music for Voices and Organ

by James McCray

### Voices with Brass

If you think that the brass is not blowing loud enough, mute it by a couple of degrees.

Richard Strauss  
*Ten Golden Rules Incribed in the Album of a Young Conductor*

In most cases, the use of brass tends to enhance the festive spirit of a performance. Throughout history, brass instruments have been used to inspire. From battlefields to ceremonial extravaganzas, employing brass heightens the moment; special musical connections associated with brass are ancient, hallowed, and increased. In some cases, the sheer increase in volume expands the excitement surrounding the music giving the listener a greater depth of understanding. For many choral conductors, the augmented sound is often a problem since it causes the vocalists to oversing, sometimes distorting the natural beauty of the voice. Finding the proper balance when using brass is one of the major challenges as was observed by the poet Alexander Pope when he wrote: "With horns and trumpets now to madness swell, Now sink in sorrows with a tolling bell."

Special church services, especially Easter, often use brass. Directors who have not contracted brass players early may be confronted with desperate situations in finding available performers for the morning services. Easter is a time when honorariums are bumped higher than scale, and good players frequently have their choice of churches, choirs, etc. For those of us looking ahead to spring, it is not too early to begin contracting brass players for Holy Week.

Finding music for choirs and brass is not difficult. In recent years has

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been a noticeable increase in anthems that use brass. Composers and arrangers are practical in their approaches as they publish settings that can also work well with organ alone. Then, for celebratory services, the brass can be added. This is certainly helpful to conductors in terms of rehearsal time and cost efficiency.

Brass ensembles come in various groupings; most common is the quartet of two trumpets and two trombones. In the reviews below there are several for that setting; however, the emphasis has been placed on quintets. Many of the settings are based on familiar hymns which always are a favorite with singers and congregations. Review your use of brass over the past few years. If your performances have used only a quartet, consider moving to a larger ensemble of brass which will provide a different color of sound. More brass will mean that you will need better control of their volume; that may open up new challenges of where to place them for the performance. Adding timpani will certainly bring even stronger sounds into the church or concert hall. Directors will need to move away from the performers to check for balance from the perspective of the listeners. Keep in mind that a choral performance in which the choir is covered is, in fact, a failure! Remind everyone in the rehearsal where the emphasis is to be placed. Most of the time, the brass is accompanimental and should enhance, not dominate, the choir. The modern architect, Mies van der Rohe, is famous for his gnomic saying, "Less is more"; let that be your guide. Keep the emphasis on the message, not the medium, and using brass with your choir will become a positive experience.

**Lord, You Have Been Our Dwelling Place**, arr. Eugene Butler. SATB, keyboard and optional brass quintet, Carl Fischer, Inc., CM8758, \$1.50 (M-).

The easy choral music has limited four-part writing; there is one free unaccompanied area. Brass parts are not indicated in the choral score. Instruments are 2 trumpets, 2 trombones, and tuba or bass trombone (CM 8758A). The fast tempo, syncopated rhythms and driving pulse created by repeated chords are a trademark of Butler, and they give this setting of Psalm 90 an exciting character. There are repeated areas and a climactic, but brief, coda.

**Now Thank We All Our God**, arr. Jeremy J. Bankson. SATB, organ, congregation with optional brass quintet/quartet, timpani, and handbells, MorningStar Music Publishers, MSM-60-7016A, \$1.75 (M).

A highly practical arrangement that offers several different performance possibilities, including two separate reproducible pages for the congregation which have contrasting texts, this concertato begins with a soloistic instrumental introduction to set the mood. There are three stanzas to this setting of

*Nun Danket Alle Gott*, with the middle one for unaccompanied mixed choir. The other two involve the congregation on the melody with the last one adding a choral obbligato line above them. Brass music is not indicated in the choral score which is for organ on three staves.

**Too Splendid for Speech But Ripe for a Song**, David Schwoebel. Combined intergenerational choirs, piano with optional organ, brass quintet, and 4-octave handbells, Choristers Guild (Lorenz Corp.), CGA 939, \$1.70 (M).

The text is based on Psalm 98 but comes from "Borrowed Light" by Thomas Troeger; the melodic material is *Azmon*. The score indicates areas for children's choir, middle school choir, high school choir, and adult choir—each has a special area in the anthem; finding music arranged like this is rare. Later, all choirs join together, even adding the congregation for the final section. Brass parts are for 2 trumpets, 2 trombones, and French horn, but their music is not indicated in the choral score. The music moves through a variety of keys, meters, and rhythms, but continues to grow toward the final verse when everyone joins on the hymn, "O For a Thousand Tongues to Sing." Finding effective, useful intergenerational music is often difficult, and this setting is sure to please the singers and the congregation. Perfect for those special Sundays and highly recommended.

**Wondrous Love**, arr. Gweneth Walker. SATB, brass quintet or keyboard, ECS Publishing Co., No. 5666, no price given (M).

Taken from the composer's set titled *Appalachian Carols*, this first movement in the set is similar to a processional as it begins in simple block chords above strummed instrumental chords. With each stanza the mood changes and the music grows in energy. Brass parts are not identified in the choral score; a full score and parts are available separately (No. 5665 and 5665a). Walker introduces additional new music into the familiar melody which grows to a triumphant ending. Solid writing.

**All Hail the Power of Jesus' Name**, arr. John Ferguson. SATB, organ, brass quartet, and optional congregation, Selah Publishing Co., 425-873, \$1.50 (M).

The six stanzas are treated so that each has different music and performers, with everyone singing on the first, fourth and sixth stanzas. A congregation part is provided on the back cover and may be duplicated in the bulletin. Brass parts are shown as smaller notes on the three-stave organ part in the choral score. Ferguson never strays far from the basic melody in this concertato setting. The emphasis is on the choir with the instrumental music as pure accompaniment.

**The Church's One Foundation**, arr. Stan Pethel. SATB and keyboard with optional 3 trumpets, trombone, bass trombone or tuba, 5-octave handbells, timpani, and suspended

cymbal, Coronet Press (Theodore Presser Co.), 392-42362, \$1.50 (M-).

The choral writing is easy and straightforward; the accompaniment comprises flourishes as brass fanfare punctuations which add character to the S.S. Wesley hymn. Instrumental parts are not indicated in the score but are available as a set (392-42362A for \$10.00). On the last stanza the congregation joins the unison choir while a few sopranos sing a descant. This setting will be useful for a myriad of occasions and is certain to become a staple in the choir's repertoire.

**This is the Day That the Lord Has Made**, William Ferris. SATB, 2 trumpets, timpani, cymbals, and organ, Paraclete Press, PPM0202FS, \$5.40 (D-).

Here is a sophisticated setting that has diverse articulations and tempo changes, inventive harmony, and a well-crafted score. Although a bit longer than traditional introtos, it would certainly be an effective opening to an Easter service. The music has a festive spirit and builds to an exciting ending. This will require accomplished singers, but is not overly taxing. The instrumental parts enhance the mood and have a fine independence from the choral writing. Using some dissonance and interesting harmonic shifts, the music will challenge, yet refresh the performers and listeners. Highly recommended.

**Holy God, We Praise Thy Name**, arr. Brian Zuar. SATB, brass quartet, timpani, 5 handbells, organ, and assembly, G.I.A. Publications, G-5328, \$1.40 (M-).

There are four stanzas in this concertato setting; the congregation's music is on the back cover for duplication. The familiar melody is *Grosser Gott*; in the first two stanzas the chorus is in unison, then after an instrumental interlude which modulates, the third stanza is a four-part unaccompanied setting that still allows the congregation to join the choir. The last stanza has a descant, is accompanied, and ends with a choral Amen.

## Book Reviews

**The True Life of Johann Sebastian Bach**, by Klaus Eidam, translated by Hoyt Rogers. New York: Basic Books, 2001. xviii + 413 pages. \$35.00.

The first precept was never to accept a thing as true until I knew it as such without a single doubt.

—René Descartes  
*Discourse on Method*, 1637

Books documenting the life of J. S. Bach are prominent among biographies of major composers in the Western musicological tradition; there are about thirty titles on J. S. Bach listed in the current *Books in Print*, not including performance-oriented works. At the time of the publication of new books on Bach, publishers or reviewers awarded them a wide range of accolades ranging from the pleasantly innocuous ("welcome," "worthwhile," "important") to

the extravagantly enthusiastic ("profound," "monumental," "unparalleled"). Therefore, does the musical world need yet another book on Bach, and if so, what is its unique contribution to the existing literature? What is the significance of the adjective "true" in its title?

In connection with his preparation of a series of programs on Bach's life for East German Television in the mid-1980s, Klaus Eidam became increasingly uncertain about the reliability of constantly recurring biographical details and judgments. In this book he takes issue with a variety of misconceptions, misapprehensions, and evident fabrications concerning Bach, his life, and music. Such well-known Bach biographers as Philipp Spitta, Charles Sanford Terry, and Albert Schweitzer are his chief targets, along with other commentators and sources. Bach's life story is chronicled in thirty untitled chapters, beginning with his family history and concluding with his death in 1750. The following paragraphs present some examples of Eidam's critical approach.

On the general topic of the nature and uses of Bach's music, Eidam addresses several misconceptions relating to Bach's compositional activities and the significance of selected works. For example, he rejects the attempt to attribute Bach's choice of particular musical forms to the influence or copying of the aesthetic categories of earlier composers. On another topic, Eidam challenges Schweitzer's laudatory description of the *Orgelbüchlein* (*Little Organ Book*) as "one of the greatest events ever in music in general," noting that it was intended as a teaching device for beginning organists—although that fact does not necessarily discount its greatness.

A recurrent theme is the question of the relation of Bach's music to the church, a matter that has been subject to overinterpretation, according to Eidam. He rejects the attempt to classify Bach's great chorale preludes as "church music" since they go beyond the scope of the worship service. As Bach states in the title page of the *Clavierübung III* (*Keyboard Practice*, the so-called *Organ Mass*), they are intended "to delight the spirit of music lovers, and especially connoisseurs of this kind of work." Other writers have commented on this point too.<sup>1</sup>

Although Bach's onerous duties in Leipzig included the composition of a new cantata each Sunday, this does not justify Schweitzer's judgment that these formed the centerpiece of all Bach's musical creations, given the universally acknowledged significance of his works in other forms. Moreover, the *St. Matthew Passion*, a more comprehensive project, was written under difficult working conditions: the obtuse Leipzig authorities did not understand Bach's music or his deeper objective of the mission of music among humankind.

Eidam responds to the views of Terry and others that the essence of Bach's existence was to make music only in and for the church, referring to the many instances of Bach's compositions that clearly had other uses. Besides, Bach was not a composer of generally usable church music. Eidam's judgment is that "for Bach the point was not to make his music serve his faith but to serve his music and mankind from the depths of

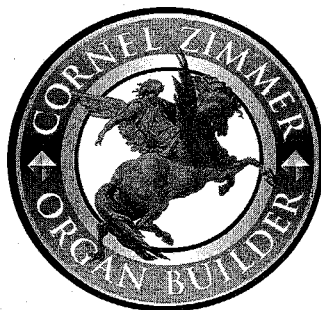
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his faith" (120).

The attempts of some Bach speculators to detect numeric relationships and cryptic symbolism in some of Bach's works are termed "absurd"; they are reading them into the pieces rather than finding them there. Their fundamental error lies in confusing the written notes with the music itself. As for the tripartite *St. Anne Fugue in E-flat major* signifying the central Christian belief in the Trinity, Eidam thinks this goes too far. Even so, this topic is more complex than Eidam realizes, as revealed in the writings on this topic by one recent writer.<sup>2</sup>

The frequent description of Bach as "the culmination and end of the Baroque" is rejected by pointing to the distinctive and unique character of many of Bach's pieces, many of which Eidam describes as ahead of their time.

The customary report of the planned "musical duel" between Bach and Louis Marchand, court organist and harpsichordist of the King of France at Versailles, in the fall of 1717, which did not take place, is usually attributed to Marchand's inferiority complex. However, according to Eidam, Marchand's premature departure was not due to his "capricious, arrogant, and uncontrolled" nature, but to his clever recognition of Bach's superior achievements in well-tempered tuning that undoubtedly would have been demonstrated in his playing.

Some biographers have attempted to stress Bach's negative traits by referring to the "prefect quarrels" with Ernesti, the headmaster at the Thomas School in Leipzig, in which the headmaster had sentenced the head prefect, Kastner, to a public caning for his alleged beating of another student for some misconduct. Eidam's interpretation is that Ernesti had grown jealous of Bach's popularity among the students, and that he removed Kastner, who was responsible for supervising the other students in Bach's musical performances, as a crafty and vindictive expression of authority. Eidam's detailed analysis of the occurrence, including subsequent related events at the school, occupies almost twenty pages over two chapters. As for other interpretations, Eidam refutes some biographers' distortions of this event as marking Bach's "self-ordained quasi-retirement" from the school and his withdrawal from public life.

Eidam's openly critical orientation is relatively rare among music biographies, so it is even more noteworthy within the context of the life of a composer of Bach's stature. The significance of the adjective "true" in the title is revealed in his approach: the avoidance of error and misrepresentation, conformity to fact and reality, supported by sound reasoning—all components of generally accepted philosophical theories of truth. While there may be elements of subjective interpretation in judgments about events in the distant past, this risk appears to be minimal here, given the reliance on confirming secondary sources, where relevant. The "Notes" section assists further understanding through supplementary explanations of particular topics. A total of 99 titles, from the eighteenth century to the year 2000, are included in the "Works Cited" section. An eight-page center section of monochrome illustrations—portraits of historical figures, church interiors and exteriors, a monument—provide an element of historical authenticity to the presentation.

The translation by Hoyt Rogers has transformed Eidam's German original into a highly readable document, conversational in tone. Although much of the biographical material may be familiar to many readers, the book's unique critical orientation makes it an exceedingly valuable contribution to the existing literature on Bach.

He who would distinguish the true from the false must have an adequate idea of what is true and false.

—Baruch Spinoza, *Ethics*, 1677

—James B. Hartman  
The University of Manitoba  
Winnipeg, MB, Canada

## Notes

1. For example, Hermann Keller, *The Organ Works of Bach* (New York: C. F. Peters, 1967), rejects "a recent attempt [by William Ehmann in *Musik und Kirche*, 1933, Heft 2] to characterize the *Third Part of the Clavierübung* as organ music exclusively and as a liturgical unit, namely, as 'the German Ordinary of the Protestant Mass, usually sung every Sunday by the congregation'" (269). Also, Peter Williams, *The Organ Music of J. S. Bach*, vol. 2, (Cambridge: Cambridge University Press, 1980), points out that the common label "German Mass" is incorrect, and that "no firm evidence supports the suggestion that the *Vier Duette* are organ pieces played during Communion" (177).

2. See Anthony Newman, *Bach and the Baroque*, 2d ed. (Stuyvesant, NY: Pendragon Press, 1995): "Number symbolism," 182-186, and "Symbolism in General, with Marion Shepp," 187-198. He identifies three kinds of symbols in Bach's music: (1) pictorial, (2) meaning associated with musical form, and (3) number symbols. Bach's undisputed use of numerology, Newman points out, while inviting fanciful speculation and imaginative theories, was probably used to contribute to the logic and perfection that he sought to achieve in his art.

**José de Torres's Treatise of 1736: General Rules for Accompanying on the Organ, Harpsichord, and the Harp. An annotated bi-textual edition by Paul Murphy. Indiana University Press. ISBN 0-253-21385-1 \$39.95.**

The first edition of this work containing three separate treatises appeared in 1702, but in 1736 a revised edition was published, in which a fourth treatise was added, explaining the method for accompanying in the Italian style.

Although thoroughbass accompaniment had been common in Spain since the first part of the 17th century, Torres's was the first treatise to deal with the art of realizing a keyboard accompaniment. The instructions are limited to what the beginner needs to know, proceeding gradually from learning the notes and clefs to a consideration of chord inversions and a full treatment of dissonant intervals and suspensions. Conspicuously absent is the treatment of counterpoint, and the whole work is remarkably concise by Spanish standards.

As Paul Murphy points out in his concise introduction, Torres can justifiably be ranked alongside better-known writers such as Saint-Lambert, Gasparini and Heinichen, all of whose works were predated by this treatise. The introduction is followed by the four treatises, the English translation being placed on the facing page so that comparison can be made most readily. Music examples are reset in a modern format, with vertical alignment, modern beaming and round note heads.

The first treatise contains seven chapters, giving the beginner an explanation of the notes of the keyboard, the different clefs in use, a discussion of the 12 tones with examples of intermediate and final cadences, mediation and termination formulas and the scale for the first eight. The next chapters discuss intervals including compound in detail,

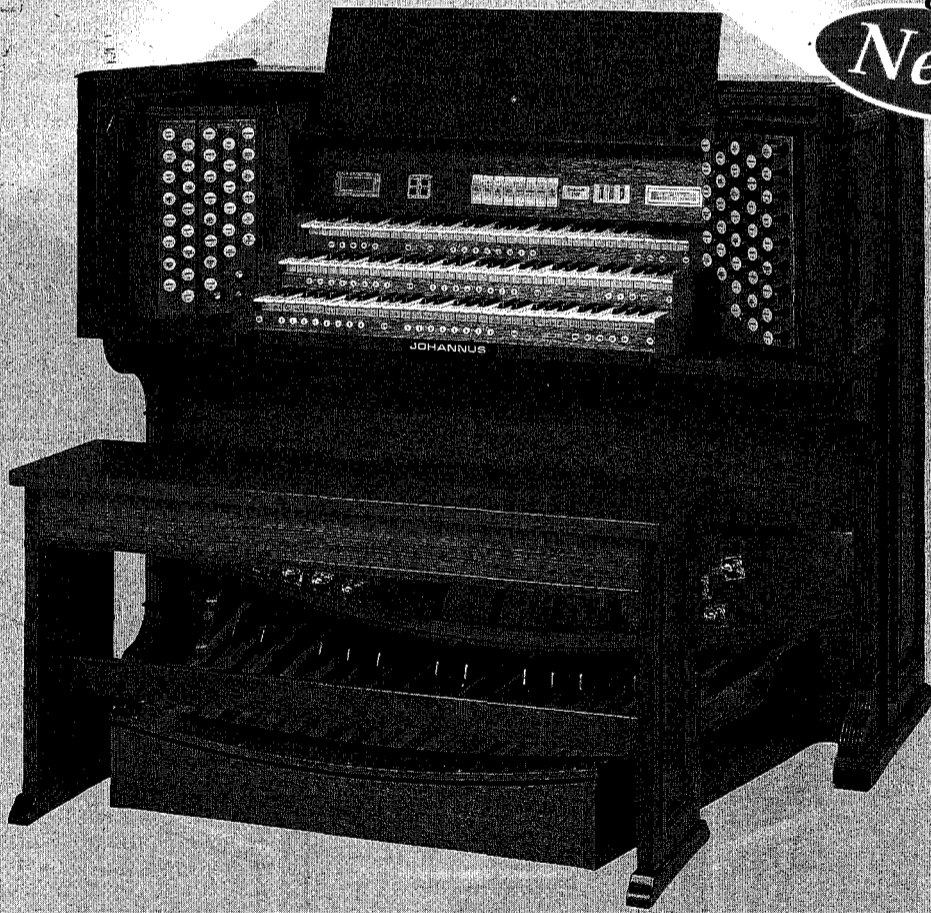
with a discussion of the division into consonant and dissonant intervals, with figures. On page 13 there is a misprint, the lower note obviously being D.

The second treatise opens with the kind of advice that really shouldn't need to be stated, but is still so applicable today: Notice the clef, and whether it has a flat (for today substitute key signature). There follows a method for placing simple consonances over any note in the bass, then intervals between bass notes are treated. This section is well-provided with examples as the complexity increases.

The third treatise is, at 60 pages, by far the longest. It deals first with the so-called false intervals, i.e., the 2nd, 4th, 7th, augmented 4th and diminished 5th, moving then to the unaccented passing dissonance. Here examples in different time signatures are introduced. The accented passing dissonance is then discussed and illustrated with several examples. Chapter II explains in 20 pages all that the player needs to know about suspensions which is then summarized in chapter III. In chapter IV Torres introduces figures for the first time, and also discusses how to treat eighth or sixteenth notes in the bass. Transposition is also covered in this treatise, concluding with the cadences with which the solo verses are accompanied in polyphony and chant, with further fully notated examples.

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The fourth treatise added in 1736 deals with the art of accompanying Italian-style works, including introducing acciacaturas.

The book is rounded off with a bibliography listing other such treatises and primary sources, with modern editions where available. There is also a list of reference works, dissertations and articles considered as secondary sources. This book is a must for all students and performers of Spanish pieces with an accompaniment, and Paul Murphy and the Indiana University Press are to be thanked for making this excellent translation readily available to all.

—John Collins  
Sussex, England

## New Recordings

**Dokumente schweizerischer Orgelbaukunst, Vols. 1 & 2.** Played by Annerös Hulliger, Müller & Schade, M&S 5024/2 and 5025/2. Available from Müller & Schade AG, Kramgasse 50, Postfach 715, CH-3000 Bern 7, Switzerland; <www.mueller-schade.com>, <musik@mueller-schade.com>.

Vol. 1 (almost 74 minutes), entitled *Barock und Rokoko*, contains a suite of dances from an Amsterdam book of 1688; *Toccata VIII* (from *Apparatus Musico-Organisticus*) by Georg Muffat; *Praeludium V* (from *Musikalisches Blumenbüschlein*) by Johann Kaspar Ferdinand Fischer; *Toccata und Capriccio F-Dur* by Gottlieb Muffat; a suite of dances from an anonymous 18th-century book of violin music from Bern (arranged by Hulliger); *Sonate IV D-Dur* by Franz Xaver Schnizer; *Sonate*

*Tertia d-Moll* by Franz Anton Maichelbeck; *Einige Schlagarien* (A-Dur, c-Moll, d-Moll) by Johann Ernst Eberlin; *Sonate VI G-Dur* by Franz Xaver Schnizer. The first five selections are played on the organ in Bolligen and the remainder at the church at Alt St. Johann.

Vol. 2 (about 73 minutes), entitled *Bach, Händel, Delalande*, contains six dances from a suite in D Major and *Pasacaille ou Grande Pièce*, both by Michel Richard Delalande; *Concerto grosso*, op. 3, no. IV by Georg Friedrich Händel (transcribed by Hulliger); *Sinfonia D-Dur* (from BWV 29), *Trio d-Moll* (BWV 583), and *Fuge g-Moll* (BWV 542), all by J. S. Bach; *Ouverture zu "Admetus"* by Händel; and four transcriptions (by Hulliger) from cantatas BWV 166, BWV 169, BWV 35, and BWV 113, by J. S. Bach. The first three items are played on the organ at the church of Sts. Peter and Paul in Leuggern and the remainder at the church of St. Wendelin in Tägerig.

There is no indication of how extensive this series of "documents of Swiss Organbuilding" is intended to be. These two recordings feature four organs by the young builder Armin Hauser, who established his own shop in Kleindöttingen in 1970. Hauser studied historical organs of various types extensively before establishing his own business. The organs at Bolligen, Alt St. Johann, and Tägerig are fairly small instruments—II/21, II/22, II/25 respectively. All of them are very much in the tradition of South German and Austrian organ-building, and very well suited to the music heard here. The pedal divisions are lacking in 16' tone—only Tägerig, which has a 16' reed, really has an independent pedal. Leuggern is a much larger instrument (III/43, 63

ranks); it is a complete rebuilding of an organ first built by Haas in 1854 and greatly altered by Späth in 1943. These recordings seem to offer only a very partial picture of the characteristics of Hauser's organs. We are left wondering whether the three small instruments would make good church organs and how well they can deal with other repertory, and we would surely like to hear more substantial organ works on the larger instrument in Leuggern. The total quality of all four organs is impressive.

Much of the music heard on these two recordings is delightful and at least relatively unfamiliar. The Delalande passacaglia is an impressive work that should be heard much oftener, and the Schnizer sonatas, certainly lightweight works, are nevertheless charming. The Fischer variations are fun both to hear and to play, and those anonymous violin tunes are also real charmers. All of Hulliger's transcriptions pass the crucial test—they all sound like works written for the organ! The Händel overture is played from one of the books of keyboard versions published in the composer's lifetime.

Annerös Hulliger studied in Bern and pursued further studies with Alain Heiller, Tagliavini, and Vogel. She teaches at the conservatory in Bern and is organist at Bolligen. She performs and lectures throughout Europe and is known as a specialist in 17th and 18th-century music, particularly from the Alpine areas. Her playing here is flawless and stylish. The registrations used are all given in the accompanying notes. I particularly enjoyed the sparkling but light registration of the Bach "Sinfonia." Hulliger gives a lively and cheerful performance of the great G-Minor fugue, but one longs for contrasting manuals and some sense of climax, things that the performance on one manual with unchanging registrations cannot provide.

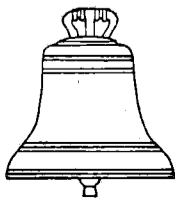
The leaflets (German and French) are very informative about the organs, but the notes on the music, though helpful, are a bit vague. There are pictures of all four organs.

I am doubtful about the value of these recordings as a way of learning much about the organbuilder Armin Hauser, but they make for very pleasant listening and may introduce many of us to a few new pieces. All of Hulliger's transcriptions are published by Müller & Schade; the Bach transcriptions in particular are well worth playing and the violin dances would make wonderful filler or encores! These are fun recordings. Enjoy them!

—W. G. Marigold  
Urbana, Illinois

**The Complete Organ Works of Basil Harwood (1859-1949), Volume One. Adrian Partington at the organ of Bristol Cathedral, England. Priority PRCD 683. Priority Records Ltd., 2001, <www.priority.org.uk>; available from The Organ Historical Society (\$14.98 plus \$2.50 shipping), 804/353-9226; <www.ohscatalog.org>.**

The disc contains the earliest four organ publications of Basil Harwood: *Sonata No. 1*, op. 5 (1890), *Dithyramb*, op. 7 (1893), *Six Pieces*, op. 15 (1903), and *Capriccio*, op. 16 (1904). Total playing time is 73 minutes. The notes are excellent. They include a brief biography of the composer, and information about each of the pieces, by Kenneth Shenton, and the specification of the original Bristol Cathedral instrument installed in 1907, with the additions made in 1990. The notes booklet's five photographs, of Harwood (2), Partington, the exterior of Bristol Cathedral, and the Cathedral organ case, are attractive.



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For about half a century after its publication, the Sonata No. 1 was widely regarded in Britain as the best by an Englishman in the genre. Now, over a century later, its qualities hardly seem to warrant such high praise. Indeed, it struck the reviewer as a composition of mixed inspiration. Partington captures well the majestic nobility of the principal material of the first movement, and he is convincing in his expressive shaping of the phrases of the second subject, which virtually drips with Victorian sentimental sweetness. The second movement is a disappointing perfunctory *andante intermezzo* along the lines of one of Mendelssohn's less inspired *Songs Without Words*. Added to the mediocrity of the writing, this recording suffers from the Bristol Cathedral organ's rather noisy clicking and snapping action, which is very audible and distracting in this soft movement, and Partington's choice of a booming, too-prominent pedal line. The finale, a double fugue built on a newly composed subject and the plainsong melody "Beata nobis gaudia," that had been enunciated unobtrusively in the first movement, is played with appropriate bravura and conviction here, the technical challenges of the orchestral style of writing being executed with confidence. It is a pity that much of the dynamically powerful rapid passagework is blurred by the building's reverberations.

Partington's interpretation of the brilliant, technically demanding *Dithyramb* leaves much to be desired. The piece is a patchwork of short, contrasting sections, and his emphatic detaching of even the minutest phrase in the inherently over-fragmented texture quickly becomes irksome to the ear—lines needed to be smoother and, incidentally, played with greater abandon. Perhaps the organist is not "at home" with the piece. Added to these problems are the overly live acoustics, which frequently reduce the profusion of fussy embellishments, and jolting, start-stop procession of ideas, to jumbles of confused sound.

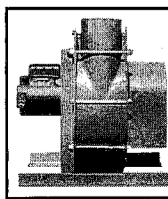
Partington is perhaps most successful in *Paeon*, the third of the *Six Pieces*, despite his over-articulation and the blurring acoustics. Sir Walter Parratt is said to have premiered this virtuosic substantial work at the opening recital on the rebuilt York Minster organ in 1902, having only seen the score, which was still in manuscript, for the first time as he caught the train from Windsor to York the day before. The rich, full tone is just right for the broad Elgarian principal theme, and the stentorian entry of Bristol Cathedral's unenclosed 8' Tromba on the final page of the score is memorable.

This is the first volume of a series in which Adrian Partington will perform all of Basil Harwood's literature for the instrument on various organs. Containing most of the best-known pieces, all written before he left the position of organist at Christ Church Cathedral, Oxford, in 1909, Volume One is certainly of worth for those interested in the composer's organ music. But there may be little demand for further volumes, since so many of the later works are stylistically dated and lack a vital spark.

—Peter Hardwick  
Brehin, Ontario

**Breached Borders: Original Compositions from Estonia, Germany, Poland & Russia. Works for Violin & Organ, Volume 3. The Murray/Lohuis Duo. Raven Recordings OAR-370; available from The Organ Historical Society, 804/353-9226; <www.organsociety.org>.**

For many years during the last century there was little creative contact with the countries within the ambit of the



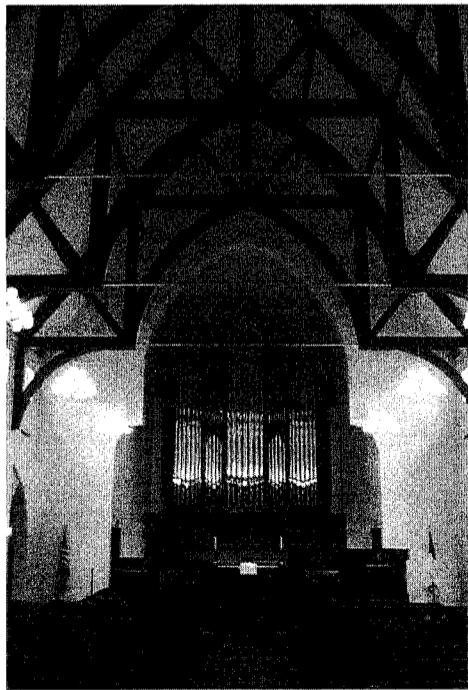
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former Soviet Union. It is a sad consequence of this that there is a wealth of excellent music by "Iron Curtain" composers that is almost completely unknown in North America. This CD should go at least a little way toward remedying the situation.

The recording contains a number of interesting works for violin and organ by composers from Estonia, Poland, Russia and the former East Germany. Estonia is a very good example—Arvo Pärt is one Estonian composer who is very well known in the west, but how many have heard of Hugo Lepnurm, or Ester Mägi, or Erkki-Sven Tüür? The first of these Estonian composers, Hugo Lepnurm (1914–1999) is represented by his *Variations for Violin & Organ*, published in 1954. The work consists of nine variations on an original theme in the idiom of traditional Estonian folksongs. Next comes the lyrical and unabashedly romantic *Aria*, written in 1943 by Polish composer Kazimierz Wilkomirski (1900–1995), which will probably appeal to anyone who likes the Albini-Giazotto *Adagio*.

Russian composer Victor Voloshin (1905–1960), wrote his *Concerto for Violin and Organ* in 1929–30, and radically revised it in 1959. This is the first recording of the revised edition, and at 32 minutes is relatively long, taking up a little under half of the entire CD. It is very sectional, but a thoroughly serious and well-crafted work that embraces a multiplicity of moods and emotions. In some ways it has the same sort of scope and appeal as the Poulenc *Organ Concerto*.

Next on the program, two much shorter and rather meditative pieces, the *Sonatine für Violine und ein Tasteninstrument* of the German, Heinz Bernhard Orlinski (b. 1928), and the *Recitativo* of another Pole, Boleslaw Woytowicz (1899–1980). The second of these has a certain kinship with the compositional style of Ralph Vaughan Williams. The CD then concludes with the *Partita for Violin and Organ* of Oleg Komarnitskii (b. 1946), another Russian composer. Although in a more modern

idiom, this work has an obvious inspiration in J. S. Bach's sonatas for violin and continuo. It is, however, written in a more somber and brooding vein than the other works included here, as befits a composer grappling with the *Angst* of the twentieth-century and living under the shadow of the former Soviet Union.

Robert Murray performs all these pieces well on a 1729 violin by Carlo Bergonzi of Cremona, Italy, accompanied by Ardyth Lohuis on the 1993 Walker organ at First Presbyterian Church, Norfolk, Virginia, and the 1951/1968 Aeolian-Skinner at St. Stephen's Episcopal Church, Richmond, Virginia. Considerable thought has obviously gone into the choice of the works on this CD, and there is a curious kinship among them—they seem to be imbued with a lyrical, contemplative, mystical quality, that reminds me in some ways of the compositional style of Francis Poulenc—notwithstanding that their composers hail from several generations and several countries. Readers who wish to discover the lost musical treasures of Eastern European music from the last century might do well to start with this recording. But beware: it is only the tip of the iceberg!

—John L. Speller  
St. Louis, Missouri

**Hear the Voice: ensemble amarcord. Apollon Classics apc 10201 (apollon classics, Seegeritzer Strasse 15, 04328 Leipzig); available from Towerhill Recordings <www.towerhill-recordings.com>.**

This eclectic selection of sacred vocal works includes: Thomas Tallis, *If Ye Love Me*; Francis Poulenc, *Quatres petites prières de Saint Francis d'Assise*; Rudolf Mauersberger, *Herr, lehre mich doch*; Josquin des Prez, *Magnus es tu, Domine/Tu pauperum refugium*; Darius Milhaud, *Psaume 121*; William Byrd, *Ave verum corpus*; Carl Orff, *Sunt lacrimae rerum*; Pierre de la Rue, *O salutaris hostia*; Peter Cornelius, *Ach, wie nichtig*; Mauersberger, *De profun-*

*dus*; Tallis, *Hear the Voice*; Marcus Ludwig, *Tenebrae*.

In an age that has seen boy bands and female medieval quartets rise to staggering popularity, the path seemed clear for the appearance of a group like ensemble amarcord. This ensemble of five young former choristers of the famed Thomanechor in Leipzig may label themselves in lowercase letters, but their talent and dedication to the music is decidedly upper class.

In thinking of male a capella groups the King's Singers naturally come to mind, but ensemble amarcord are singers of an entirely different order. Their sound trades the celestial English hoot for a more forward German sound. Unlike the King's Singers, ensemble amarcord use very little vibrato, and crown their ensemble with high tenor voices who occasionally sing falsetto, rather than vice versa. This impression of their sonority may certainly be colored by this somewhat-too-close recording, which places the singers under a virtual microscope. Nevertheless, ensemble amarcord respond to the challenge with excellent blend, intonation, and ensemble throughout.

The program features familiar and unfamiliar works of a deeply spiritual nature from across five centuries. While the most famous works (Tallis, Byrd, Josquin) receive lovely performances, it is the less familiar works that are perhaps most memorable. The Poulenc is suave and wistful (does Poulenc really receive the credit he deserves as a composer?), the Milhaud colorful and unpredictable. The Orff is a true find. At first hearing its rhythmic repetition will certainly call forth *Carmina Burana*, but the extraordinarily sensitive setting of the text and exploration of planes of sound more readily recall the idiom of Schütz. Yet it is the works by Pierre de la Rue and Marcus Ludwig (born 1960) that elicit from these singers their best music making. The de la Rue is exquisitely paced and shaped, ethereal without being aloof. Marcus Ludwig's setting of a beautiful poem by

Paul Celan is a work that intertwines music and poetry with such intimacy and immediacy that only a richly colored and expressive performance could have done it justice. ensemble amarcord have risen to the occasion with simply gorgeous singing.

There are a few nits to pick: the Germanic pronunciation of Latin texts is as disconcerting in the Josquin and Byrd as it is spot-on in the Orff, and the English texts are not delivered very idiomatically. There is also an occasional quivering of the tenor voices in the very softest singing (Milhaud, for example). The somewhat chatty liner notes are given in German and English, but the Latin and French musical texts are translated only into German. Nevertheless, this is a recording of a polished ensemble singing some extraordinarily beautiful music with true commitment and understanding.

—Gregory Crowell  
Grand Rapids, Michigan

**Dos Prados (From the Meadows). Larry Palmer plays the 1762 Oldovini Organ in the Meadows Museum, Southern Methodist University. SoundBoard CD 1002. <www.soundboard-dallas.com>.**


In 1762 Pascoal Caetano Oldovini built an organ for the Cathedral of Evora, Portugal. At some point in the intervening years, the organ became unplayable. After languishing for some time in this state, this organ was restored in 1967 by Flentrop Orgelbau. Subsequently it was acquired by the Meadows Museum at Southern Methodist University. The instrument is heard on the present recording, as is a second Oldovini instrument dating from 1785 and located in the Church in Alvi-to, Portugal.

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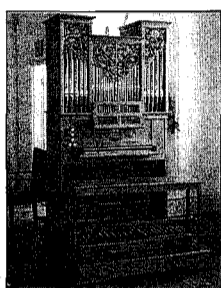
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Valente (*La Romanesca*), Bruna (*Tiento de 1° tono de mano derecha*), Anonymous (17th century) (*Obra de falsas cromáticas*), and Cabanilles (*Tiento lleno*) provide a variety of representative works in contrasting styles.

One of the most interesting and successful pieces on the CD is the work from which the collection takes its title: *Dos Prados* ("From the Meadows") by Simon Sargon. This work was written to be performed on the SMU Oldovini organ. It showcases the tonal resources of the instrument well.

The next group of seven works focuses on the early 18th century. It features three Sonatas by Carlos Seixas. Intermingled among the Seixas Sonatas are three works by Johann Sebastian Bach, carefully chosen to fit the compass of the Oldovini keyboard, and two Sonatas by Domenico Scarlatti. The juxtaposition of these three contemporaries provides a wonderful chance to compare and contrast their very different styles.

The last five pieces were recorded live during a recital played by Palmer on the 1785 Oldovini organ in Igreja Matriz, Alvito. As with almost any live recording, one must tolerate a certain amount of ambient noise, but one gains a little of the excitement of the moment found in a live performance. This section contains two works by Cabanilles (a *Tiento lleno* and *Corrente italiana*), a Bach *Prelude and Fugue* (F Major), an Anonymous *Obra de falsas*, and finally another Seixas *Sonata*.

Palmer brings to this recorded collection his vast experience with and appreciation for Iberian organ music. The result is a vibrant recording of this very special repertoire. The listener hears two magnificent instruments, plus music that is both exciting and exquisitely played.

—Jon Holland

## New Organ Music

**Carols for Organists: 20 Spectacular Arrangements, Colin Mawby. Kevin Mayhew Limited, 2000, Catalogue No. 1400255, \$16.95.**

*Carols for Organists* is not a volume of organ solos, but rather accompanimental music for the instrument, written to support and stimulate the singing of twenty carols by a choir and/or congregation. Mawby has always been interested in encouraging strong, enthusiastic singing in churches, and he is highly experienced and gifted in this area. Early in his career he honed his organ playing and choir directing skills during his studies at the Royal College of Music and the years when he was Master of the Music at Westminster Cathedral, London. In the years since then he has been director of two fully professional choirs in Ireland. *Carols for Organists* should be welcomed by many organists who are searching for ways of adding interest and splendor to the singing.

Each arrangement consists of an introduction of usually eight bars length, followed by the standard harmonization of the hymn, which is repeated for all the verses except the last. After the penultimate verse, a bridge passage leads into a more complex, usually triumphant, last verse harmonization, and then the organ has a thrilling coda. *Carols for Organists* is a sequel to Mawby's

volumes titled *Hymns for Occasions for Manuals* and *More Hymns for Occasions for Manuals*, both of which contained a hundred arrangements (published by Mayhew, 1997). Like the earlier volumes, the carols are laid out on two staves and as such may be played on the manuals alone, but most organists will add the pedals, no doubt.

In his arrangement of John Goss' hymn *See Amid the Winter's Snow* Mawby captures with masterful eloquence the Victorian organist-composer's deep nostalgia and peaceful sweetness. The harmonic vocabulary is similar to Goss', but the newly composed passages are spiced with lingering suspensions and warm secondary sevenths, and in several places there are surprising brief chromatic excursions. Part of the magic of Mawby's arrangement is the flow and feeling of musical inevitability, of rightness.

*Ding Dong! Merrily on High* is a truly joyous affair, with carillon motifs harmonized with numerous thick rich seventh chords over pedalpoints dominating the opening prelude, the interlude between the last two verses, and the postlude. Only a composer with a strong Christian conviction and a very special love for Christmas could write with such overpowering happiness and goodwill.

**Christmas Preludes. Kevin Mayhew Limited, 2000, Catalogue No. 1400258, \$27.95.**

The forty-eight pieces in *Christmas Preludes* are almost all of two or three pages length, and are based on well-known carols and hymn tunes. Written for an organ with two manuals and pedals, most organists should be able to play these pieces without the need for a good deal of practice. The contemporary composers are twenty regular contributors to Kevin Mayhew's organ publications, and, as is the case with the other Mayhew anthologies by various composers, the quality varies enormously. On the one hand are fresh new memorable gems that are a joy to play, and on the other are lackluster duds that attempt to express what has already been composed by others with far greater eloquence and originality.

Among the weak ones are quite a number in which the newly composed material is at loggerheads with the nature of the preexistent melody that is the fundamental ingredient of the work. The sturdy, forthright hymn tune *O Come, All Ye Faithful* (*Adeste Fideles*), for instance, seems ill at ease in Malcolm McKelvey's suave, moderately slow, dance-like *siciliano* context. Similarly, in *Hark! The Herald Angels Sing* (*Mendelssohn*), Norman Warren's consistently syncopated rhythms and *scherzando* mood seem tasteless, and come close to sounding flippant. However, the work does not completely miss the target. The suspicion of stylistic conflict between old and new seems to be partially avoided by motivic fragmentation of *Mendelssohn*, never stating the melody verbatim, and by Warren's forward-thrusting, imaginative development of his quite jazzy material.

Among the stylistically cohesive and attractive preludes is Robert Jones' succinct *See Amid the Winter's Snow* (*Humility*), in which the newly composed material enhances the hymn's tone of quiet, gentle thoughtfulness, with pervasive, sweetly lilting, legato couplets in the accompaniment. In John Marsh's *Lo, He Comes with Clouds*

*Descending* (*Helmsley*), the fine old hymn tune is hinted at, never stated, but its characteristic majesty and joy are brought out convincingly in Marsh's running chains of parallel eighth-note thirds and solid majestic tone. Similarly, the preexistent melody is never stated verbatim in Christopher Tambling's *On Jordan's Bank* (*Winchester New*). Instead, the original material is transformed into a delightful, lively, leaping solo executed on the great trumpet and accompanied on the swell and pedals. Richard Lloyd is in top form in *Unto Us Is Born a Son* (*Puer Nobis*), stating the ancient melody unequivocally three times in the course of his expansive 5-page prelude. Lloyd's piece is a confident C major *alla marcia*, with brief sections in G and E-flat major, that eventually rises to a full organ climactic close—a gallery pleaser!

Many church organists will find enough pieces of appealing beauty in *Christmas Preludes* to warrant purchasing it for their music libraries.

**The Organist's Companion: From Lent to Easter. Kevin Mayhew Limited, 2000, Catalogue No. 1400271, \$27.95.**

The fifty-four preludes based on hymn tunes for Lent and Easter in this volume will be welcomed by church organists who are looking for new, technically easy pieces in a variety of moods. Despite the up-to-date flavor of many of the works, none wanders far beyond the traditional harmonic idiom of, say, English composers of the 1930s.

Those who enjoy playing loud, full-blooded English-sounding music on a Romantic orchestral organ with a powerful solo trumpet, will probably like *Lux Eoi* by Norman Warren (born 1934), *Ellacombe* by Robert Jones (born 1945), and *Deus tuorum militum* by Andrew Fletcher (born 1950). Well known in England as a composer of hymn tunes, Warren bases his regal, swaggering paean on a rousingly optimistic melody that is reminiscent of Roger Quilter's for his 1934 choral setting of Rudyard Kipling's poem *Non Nobis, Domine*. Warren's harmony for *Lux Eoi* is basically traditional, spiced with a wide array of transient dissonances. Jones' *Ellacombe* is also brisk, confident, and exultant, and there are frequent mellifluous solo and choral passages for a solo reed. *Deus tuorum militum* would be very impressive if performed, for example, during a majestic procession of dignitaries as they enter or leave a church. Fletcher immediately grasps the attention with his powerful slow introduction, characterized by a wide-ranging theme with triplets and double dotted rhythms, the impassioned, grandiloquent mood suggesting Elgar. But Fletcher delivers the musical *coup de grâce* in *Deus tuorum militum* when, quickening the tempo, the ancient melody emerges triumphantly in the tenor register in the left hand on a powerful solo reed, accompanied by a joyous, chordal, rhythmic motif for the right hand on another manual, and a staccato leaping line for the feet.

In *Gelob't sei Gott* (*Vulpis*), the traditional harmony enriched with seventh chords that is characteristic of Colin Mawby (born 1936) is sporadically encrusted with more "wrong note" dissonances than usual for this composer. These features, plus the presence of his usual rhythmic, repeated eighth-note motifs and forward-thrusting syncopations, combine to create an attractive ear-tickling steely glister and sparkle. Mawby is in top form here.

Among the quiet, slow, reflective preludes, one might single out *Caswall* by Richard Lloyd (born 1933), in which the simple hymn tune is accompanied by graceful flowing eighth notes in mainly conventional harmony enlivened with occasional simultaneous augmented fourths and seconds. One may sense, intriguingly, an attractive Romantic tinge in this prelude that occasionally suggests, perhaps, the influence of the Broadway musicals of Andrew Lloyd Webber. In the case of *Winchester*



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# Hugo Distler SIXTY Years Later

Larry Palmer

To mark the anniversary of my first published article "Hugo Distler: 20 Years Later," included in *THE DIAPASON* for November 1962, I return to the subject of that early research interest to present some recent items about the still under-appreciated German composer.

Major information to be added to the short biographical sketch presented in the first brief article of four decades ago, is Distler's membership in the Nazi party, an affiliation that has been explored in several German sources (among them *Hugo Distler im Dritten Reich*: papers presented at a Symposium held in the Stadtbibliothek Lübeck on 29 September 1995 [Osnabrück: Universitätsverlag Rasch, 1997]; and Roman Summereder's far-reaching discussion of the Orgelbewegung, *Aufbruch der Klänge* [Innsbruck: Edition Helbling, 1995]).

Distler joined the NSDAP on May 1, 1933; his party-affiliation number, 2.806.768. In a photograph taken at a parade on that date the young composer is shown marching with local Lübeck politicians, apparently conversing with his Marienkirche colleague Walter Kraft. Behind the two musicians is the pastor of St. Jakobi, Axel Werner Kühl with several ministers from the Aegidienkirche. [Symposium Papers, p. 58.]

Following the death of Distler's 86-year-old widow Waltraut [June 29, 1998], the respectful silence concerning the composer's Nazi connection came to an end. Frau Distler's burial in the cemetery of her post-war residence, Marquartstein in Oberbayern, meant that, even in death, her body would remain far apart from that of the husband whose reputation and legacy she had protected throughout so many

years. For future Distler scholars the open acknowledgement of his political affiliation should allow a more honest assessment of the composer's life and creative struggles.

More important, however, to our understanding of Distler's place in the musical life of 20th-century Germany is the number of fine recordings of his music made available in recent years. Most of the major sacred choral works are now available on compact disc, including the a cappella *Chorale Passion*, opus 7 [Thorofon CTH 2185]; the *Christmas Story*, opus 10 [sung by the Leipzig Thomanerchor on Berlin Classics 0092462BC]; and the superb motets of the *Sacred Choral Music*, opus 12, including the *Dance of Death*, with its interspersed theatrical texts [Cantate C 58007 and Thorofon CTH 2215]. In addition, half of the 48 compositions comprising the *Mörrike-Chorliederbuch*, opus 19, Distler's finest unaccompanied secular choral work, may be heard in an exemplary performance [Thorofon CTH 2231].

The complete organ works are available in two versions: one, played by Armin Schoof, was recorded in Distler's own Jakobikirche, using the (altered) instruments for which they were composed, including the composer's much-loved "small" Stellwagen organ (dating, in part, from 1467), and his 1938 Paul Ott house organ, now re-installed in Lübeck [Thorofon CTH 2293/2294]. American organist John Brock's recording fills out two discs with favorite Baroque works (by Bach, Buxtehude, and Scheidt) often played by Distler, using two organs built by John Brombaugh for Central Lutheran Church, Eugene, Oregon, and Christ Church Parish, Tacoma, Washington [Calcante

Recordings, Ltd. 022].

The *Harpichord Concerto(s)* [Thorofon CTH 2403] include Michael Töpel's editorial completion of the early *Chamber Concerto for Harpichord and Eleven Solo Instruments* [1930-32] (first noted in print in my May 1969 *DIAPASON* article "Hugo Distler's Harpichord Concerto"), as well as the better, and better-known *Concerto for Harpichord and String Orchestra*, opus 14, the work branded as "degenerate" by official state reviewers at its performance during the Festival of German Church Music (Berlin, October 10, 1937). Both works are lovingly played by Martin Haselböck. An earlier LP recording of the work by the unforgettable harpichordist Huguette Dreyfus with the Deutsche Bachsolisten [Bärenreiter Musicaphon, Rote Serie BM 30 SL 1204] still remains, for me, the preferred interpretation, but it does not include the "extra" middle movement [*Allegro spiritoso e scherzando*], deleted by the composer after the 1936 premiere in Hamburg, and not heard again until it was included as a "stand-alone" movement for my concert at the American Guild of Organists national convention in Minneapolis (1980). Compact disc format allows one to program or omit this rare movement.

Harpichord is employed as concertante keyboard instrument in the *Cantata*, opus 11/1 *Wo Gott zu Haus nit gibt sein Gunt*, heard on a disc of *Liturgical Settings* [Thorofon CTH 2420]. Among the 21 works in this compilation it is a special joy to encounter again the *Nürnberg Great Gloria*, one of the loveliest of Distler's occasional pieces, and one of the works that most captivated my ears when I first heard it on a recording made by Wilhelm Ehmann and his Westfalian Kantorei in the late 1950s [Cantate T72714 LP]. Here the composer has notated the fourth tone *Gloria* plainsong chant for a solo soprano, and superimposed it above the chorale *Allein Gott in der Höh' sei Ehr*. The result is a lovely, impressionistic shimmer of sound, "pure Distler." Also welcome on this disc are several of the three-part motets from *Der Jahrkreis*, opus 5, composed for the composer's own children's choir at St. Jakobi.

Indeed at this time the only often-performed choral work not yet available on disc would appear to be *A Little Advent Music* (opus 4), my first English-language Distler score to be published in this country by Concordia Publishing House (St. Louis). A recording of the composer's *String Quartet*, opus 20/I (and its alternate version for two pianos, opus 20/II) also would be welcome.

A few previously-unknown works by Distler have surfaced during the past 40 years. Four additional short organ works—chorale preludes and chorale

harmonizations—are included in the complete recordings. An incomplete third partita, *Jesu Christus, unser Heiland*, exists as a 14-page fragment in the Distler-Archiv; part of this 1933 work was used as the *Ricercar* for the three-movement work on the same chorale published in the composer's collection of shorter chorale-based works, opus 8/III.

Among the more significant works to be added to the canon of Distler compositions is a work for solo flute *Es ist ein Schnitter, heisst der Tod*, a German folk song theme with twelve variations intended to serve as instrumental pitch "reminders" during performances of the *Totentanz* motet. The work had been hidden away in a trunk, forgotten since a 1934 performance in Kassel. Rediscovered in 1976, it was published by the Bärenreiter Verlag, Distler's publisher for all works after opus 4.

There are no known recordings of the composer playing his own music, but his performances of organ works by Michael Praetorius (*O lux beata trinitas*), Johann Pachelbel (*Fantasie in G*), and Froberger (a *Ricercare*, mislabeled on the disc as a Frescobaldi *Canzona*) were preserved on May 10, 1935 during sessions at the Gothic organ in Kiedrich. These rarities were reissued as the eighth side of four LPs comprising all of Distler's published organ works, played on Ott organs by organist Arno Schönstedt. The boxed set was released by Berlin publisher Uwe Pape (Das Komponistenportrait 1001: FSM 83781, Pape 8101) in 1978. An accompanying booklet, lavishly illustrated, contains extensive material about Distler, his organ works, his 15-stop house organ, and the organ builder Paul Ott (including a complete chronological listing of his instruments).

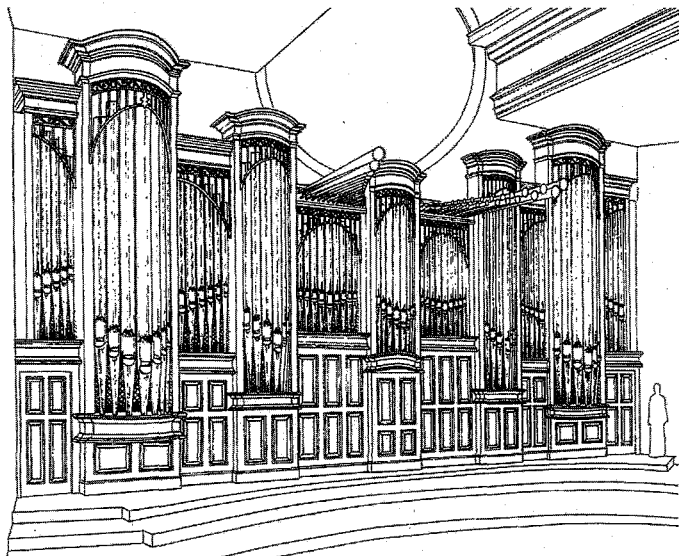
In 1992, fifty years after Hugo Distler's suicide, the German government honored him with a 100 Pfennig postage stamp. Framed in lavender, the design features a 1936 charcoal sketch of the composer imposed on the autograph score of his chorale setting *Wir danken dir, Herr Jesu Christ* for three children's voices.

In 2002, "sixty years later," we honor Hugo Distler by continuing to program his haunting, individual music. Celebrate the composer by listening to the utter simplicity of *Lo How a Rose (The Christmas Story)*, the consoling purity of *Blessed are the Dead (Jahrkreis)*, or the blazing exultation of the ending to the *Organ Partita on Wake, Awake*. Distler's music, rather than our words, provides both memorial and continuing legacy.

Larry Palmer, harpichord contributing editor since 1969, has worked with every editor of *THE DIAPASON* except founder S.E. Gruenstein.

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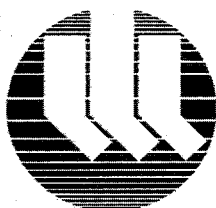
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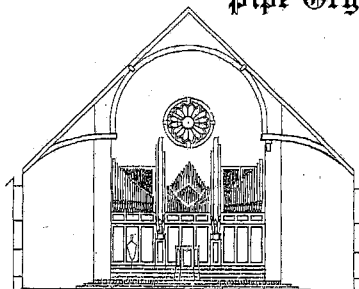


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# New Organs



**Cover**  
**Hendrickson Organ Company,**  
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When in March, 1998, a tornado gutted the Catholic Church of St. Peter and damaged the Hendrickson shop and home, there was much for everyone to do on many fronts. Fortunately, we were able to rescue our 1981, opus 53, 27-rank organ from the historic and once-beautiful church, designed by renowned architect Emanuel Masqueray. Unfortunately, during the church's final heart-rending demolition, many of its other architectural and spiritual features were lost in the rubble.

A large new church facility, including a sanctuary, school, gymnasium, and offices, was designed on a new site under the direction of principal Milo Thompson of BTR Architects of Minneapolis. The organ's visual design is by Andreas Hendrickson, a former student of Thompson's, and now designer at the Hendrickson Organ Company. Eric Hendrickson was in charge of the organ installation, with tonal design by Charles Hendrickson.

The enlarged and revised organ is hardly recognizable in either appearance or sound from the original. Now three manuals and 40 ranks with a new movable console, the organ is centered in the choir area to the left of the open chancel. The spaces between the speaking façade pipes are filled with half-pipes salvaged from the tornado-damaged façade in the old church. The organ represents the music history of the congregation by incorporating pipes from the original 1912 organ and the Hendrickson instruments of 1981 and 2001. Manual/pedal compass is 56/32.

Father Harry Behan, Kay Osborne, and musician Joan Werner represented the church in the negotiations. Organists Diane Moberg and Vonnie Elker have served since the organ opened. The organ was dedicated on September 30, 2001 by James Biery, organist of the Cathedral of St. Paul, which is Masqueray's largest church building. The Sioux Trails Chapter of the AGO (STAGO) uses the organ for its series of summer recitals.

The musical goals of the instrument are, like the modern church, somewhat diverse, but it manages to project a traditional style in an American Classic interpretation. The principals are of medium power and more clean than heavy. The big reeds dominate full organ, but the overall effect is one of blend rather than obliteration. The flutes are aimed at beauty rather than power, again not too dark. The foundations can be mixed together smoothly (if one desires), and there are adequate solo mutations and reeds. The acoustics of the room requires more wind pressure and tonal power than the old church needed. Psychoacoustics have a

bit to play here—the sound is enhanced because of the modern and exciting façade.

—Charles Hendrickson  
*Hendrickson Organ Company*

**GREAT**

- 16' Spitzprestant (ext)
- 8' Principal
- 8' Koppelflote
- 8' Gamba
- 8' Harmonic Flute
- 4' Octave
- 4' Spitzflote
- 2' Octave
- 2' Waldflote
- 2 3/4' Kornet II
- Mixture IV-VI
- 16' Trumpet
- 8' Trumpet (ext)
- 4' Clairon (ext)

**SWELL**

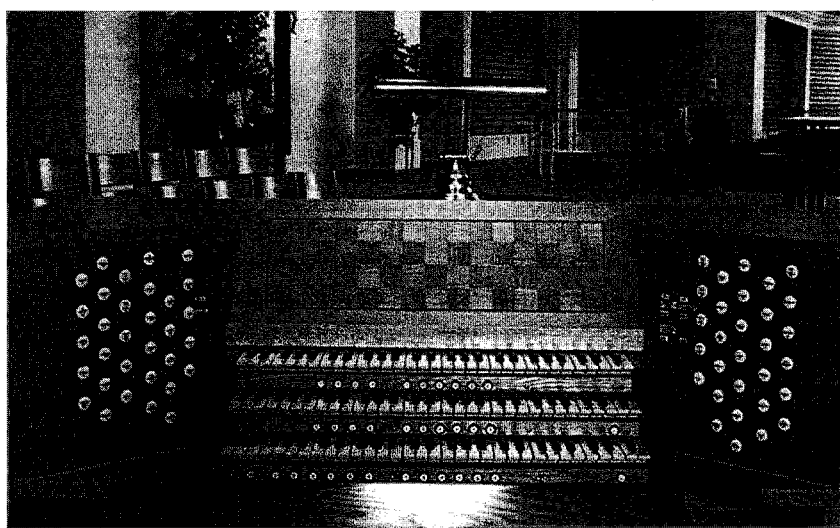
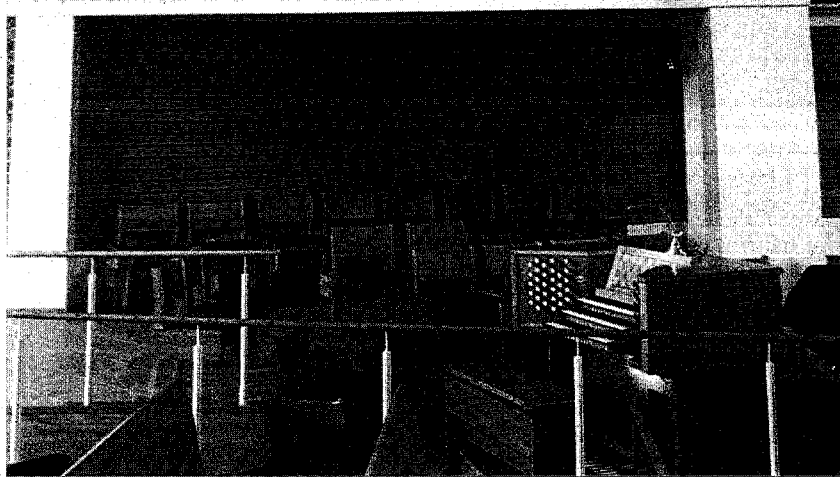
- 16' Bourdon
- 8' Diapason
- 8' Bourdon
- 8' Viola
- 8' Celeste ba
- 4' Octave
- 4' Flûte Ouverte
- 2 3/4' Nasard
- 2' Octave
- 2' Flute
- 2' Fourniture IV
- 16' Bassoon
- 8' Trompette
- 8' Oboe (ext)
- 4' Clairon (ext)
- Tremulant

**POSITIV**

- 8' Gemshorn (Gt)
- 8' Gedackt
- 8' Dolce
- 8' Celeste tc
- 4' Prestant
- 4' Spitzgedackt
- 2' Octave
- 1 1/2' Quintflote
- 1' Octave (ext)
- 8' Cromorne
- Tremulant

**PEDAL**

- 32' Resultant
- 16' Contra Bass
- 16' Bourdon
- 16' Gedackt (Sw)
- 8' Principal
- 8' Gedackt (Sw)
- 8' Gemshorn (Pos)
- 4' Choral Bass
- 2 3/4' Mixture IV
- 16' Posaune (Gt)
- 16' Bassoon (Sw)
- 8' Trumpet (Gt)
- 4' Clairon (Gt)



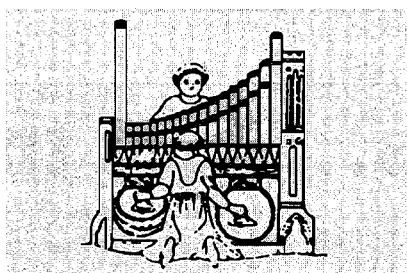
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**Buzard Pipe Organ Builders**, Champaign, Illinois, has installed a new organ for North Shore United Methodist Church, Glencoe, Illinois. The firm's opus 24 is distinctive in that it utilizes mechanical key action. The organ comprises 14 stops and 17 ranks of pipes across two manual divisions and pedal. There are three keyboards, however, the bottom manual being a permanently coupled Great and Swell, so that one can play both manual divisions together without having to engage and disengage a coupling mechanism. This additional keyboard provides more flexibility and allows the organist to move from each division to both coupled instantly. The stop actions are all electric, and a solid-state combination action has been provided for registrational flexibility. Wind pressure is 3½ inches.

The organ case and console are made of dark stained solid white oak, with Honduras mahogany accents. The façade Principal pipes are made of polished 75% English tin, taken from the Great 8' Open Diapason and the Pedal 8' Principal. These pipes were designed to highlight the stained glass window behind, which was raised three feet in the wall to accommodate the new organ. The lowest eight pipes of the 16' Bourdon are made of Honduras mahogany and are displayed in the two pedal towers on either side of the case.

The quatrefoil rails in front of both the pedal towers' pipes and the quatrefoil rail in front of the polished tin

façade pipes relate to similar shapes found elsewhere in the room. A blue background seen through the quatrefoil cut-outs brings the colors of the window into the organ, and a tasteful amount of gold-leaf striping accents the shapes. The entire case exhibits a confident blend of the Tudor Gothic period as seen through the eyes of the Victorian era, in keeping with the architecture of the church.

—John-Paul Buzard

**GREAT (Manual II)**

- 8' Open Diapason (tin, in façade)
- 8' Flute à Bibéron (metal)
- 4' Principal
- 2' Recorder
- 1½' Fourniture IV
- Tremulant

**SWELL (Manual III)**

- 8' Stopped Diapason (wood)
- 8' Salicional
- 8' Voix Celeste (TC)
- 4' Harmonic Flute
- 2' Principal
- 8' Trumpet
- Tremulant

**MANUAL I**

- Swell to Great 8
- Permanently coupled

**PEDAL**

- 16' Bourdon (wood)
- 8' Principal (tin, in façade)
- 4' Choral Bass (ext)
- 16' Trombone
- Sw/Ped
- Gt/Ped

**A. E. Schlueter Pipe Organ Company**, Lithonia, Georgia, has completed the building and installation of a two-manual instrument of 23 ranks for Stella Maris Catholic Church, Sullivan's Island, South Carolina. The manual/pedal compass is 61/32 and the tuning is equal temperament. The chest action is electro-pneumatic. The draw-knob console features tracker touch, multiple memory levels, and is moveable.

The organ case and console are built of Honduras mahogany. Mahogany was chosen for its resistance to dimensional changes under severe climate conditions, a strong consideration with the church's location only 200 yards from the Atlantic at the mouth of the Charleston Harbor. The organ case is located to one side of the gallery to allow sight lines between the congregation and the gallery bell change ringers. The organ design was developed with a goal of visual integrity to the older sanctuary architecture. Incorporated in the gallery organ case are moldings and arches that mirror those found in the chancel.

The façade pipes are gold with stencils. The stencil patterns pick up liturgical elements and colors from the church's stained glass windows. To assure accurate stencil colors, numerous paint samples were made in the church in various lighting conditions.

The organ is voiced after an American/English tradition with strong emphasis toward choral accompaniment. Prior to construction, sample pipes were voiced in the room to aid in development of proper scales and voicing. The decision to use large scales with moderate cut-ups and moderate wind pressures has provided a richness and warmth in the organ registrations for both solo and accompaniment. The organ reeds feature English shallots and break harmonically to continue their tonal ascendancy. A large solo reed was built as the instrument's tonal capstone. This stop, the Trombe Maestro, is available in all divisions and is non-coupling. The organ was scaled, voiced, and tonally finished by Daniel Angerstein with

the assistance of John Tanner. The consultant for this project was Rev. Lynn Bailey. The organist is Rhett Barnwell, and the parish priest is Father McInerney. The organ was dedicated by Gerre Hancock.

—Arthur E. Schlueter III

**GREAT (unenclosed)**

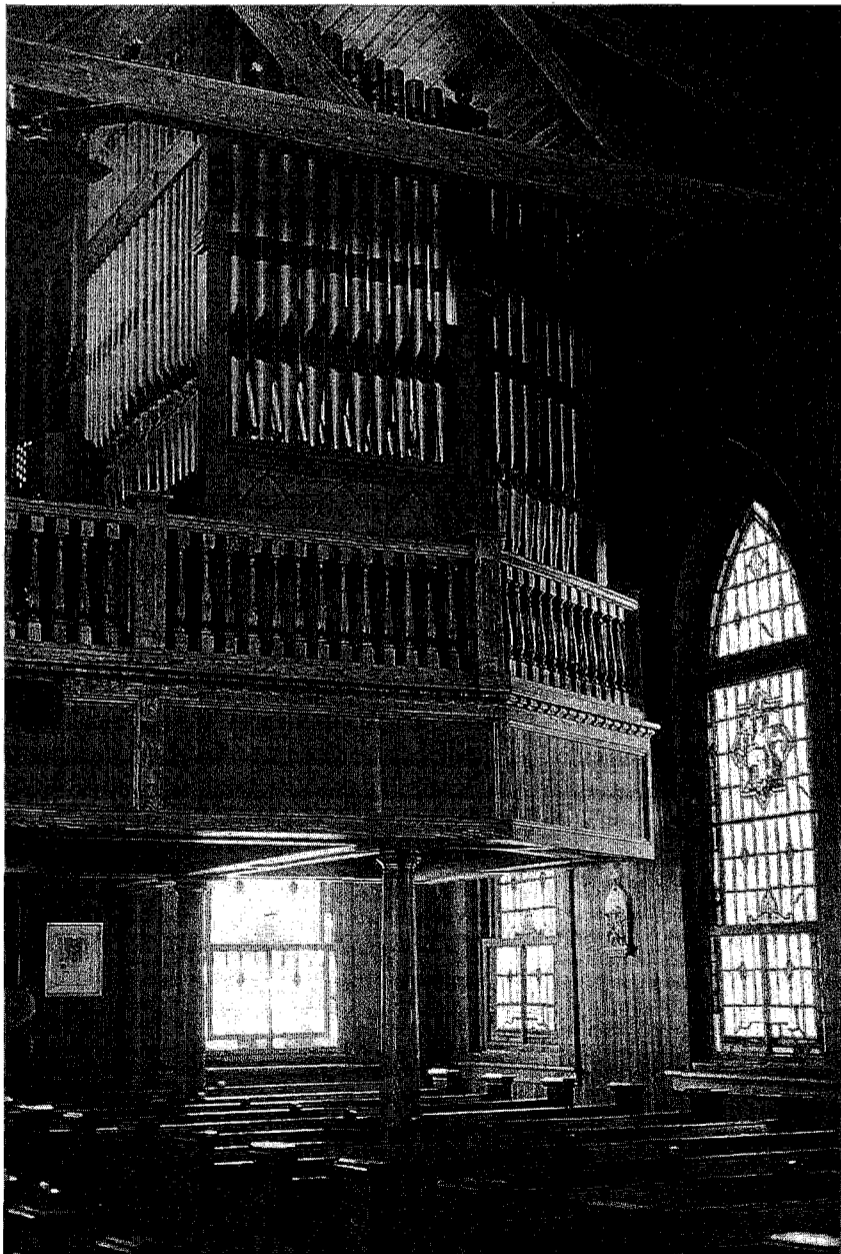
- 8' Diapason
- 8' Harmonic Flute
- 4' Octave
- 4' Open Flute
- 2½' Twelfth
- 2' Super Octave
- 1½' Tierce
- 1½' Mixture IV
- 16' Bassoon (Sw)
- 8' Trombe Maestro
- Tremolo
- Gt 16-UO-4
- Sw/Gt 16-8-4

**SWELL (expressive)**

- 16' Lieblich Gedeckt (ext)
- 8' Stopped Diapason
- 8' Gemshorn
- 8' Gemshorn Celeste (from GG)
- 4' Principal
- 4' Chimney Flute
- 2' Flageolet (ext)
- 1' Mixture III
- 16' Bassoon (ext)
- 8' Trombe Maestro (Gt)
- 8' Trumpet
- 8' Oboe
- 4' Clarion (ext)
- Tremolo
- Sw 16-UO-4

**PEDAL**

- 32' Sanftbass (prepared for)
- 16' Principal (ext)
- 16' Subbass (ext)
- 16' Lieblich Gedeckt (Sw)
- 8' Octave Bass
- 8' Flute
- 8' Gedeckt (Sw)
- 4' Choral Bass (ext)
- 4' Cantus Flute (Gt)
- 16' Trombone (ext)
- 16' Bassoon (Sw)
- 8' Trombe Maestro (Gt)
- 8' Trumpet (Sw)
- 8' Oboe (Sw)
- 4' Oboe (Sw)
- Gt/Ped 8-4
- Sw/Ped 8-4



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# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, \* = RCCO centre event, += new organ dedication, += OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East Of The Mississippi

### 15 NOVEMBER

**Claudia Dumschatt**; Trinity Church, Boston, MA 12:15 pm  
**Joseph Gramley**, percussion; First Congregational, Suffield, CT 7:30 pm  
**Paul Cienniwa**, harpsichord; Yale University, New Haven, CT 1 pm  
**Peter DuBois**; Third Presbyterian Church, Rochester, NY 8 pm  
**Cj Sambach**; Christ Episcopal, Short Hills, NJ 9 am, 11 am, & 1 pm School Informances  
 Choral Evensong; St. Peter's, Morristown, NJ 5 pm  
**Julie Evans**; Emmanuel Church, Chestertown, MD 8 pm  
**Thomas Trotter**; First Presbyterian, Greensboro, NC 8 pm  
**Rob Richards**; The Kirk of Dunedin, Dunedin, FL 8 pm  
**David Hurd**, hymn festival; Christ Episcopal, Shaker Heights, OH 7:30 pm  
 Rose Ensemble; Early Music in Columbus, Columbus, OH 7:45 pm  
**Helen Rodgers**; St. James Episcopal, Fairhope, AL 7:30 pm  
 The Sixteen; Cathedral Church of the Advent, Birmingham, AL 8 pm  
**The Chenaults**; Glenview Community Church, Glenview, IL 8 pm  
**Aaron David Miller**; Lutheran Center Chapel, Chicago, IL 12 noon

### 16 NOVEMBER

**Gerre Hancock**; Zion Mennonite Church, Souderton, PA 7 pm  
 Choral concert; St. Peter's, Morristown, NJ 7:30 pm  
**Rob Richards**; The Kirk of Dunedin, Dunedin, FL 2 pm  
**Al Travis**, improvisation workshop; First Baptist Church, Fort Payne, AL 10 am

### 17 NOVEMBER

**Thomas Trotter**; Middlebury College, Middlebury, VT 3 pm  
**Jon Gillock**, masterclass; Yale University, New Haven, CT  
**Paul Bisaccia**, piano; Welles-Turner Memorial Library, Glastonbury, CT 3 pm  
 The Choir of the Sixteen; South Church, New Britain, CT 4 pm  
**Joseph Gramley**, percussion; First Church of Christ, Farmington, CT 4 pm  
**R. Mark Swicegood**; St. Thomas Church, New York, NY 5:15 pm  
**Cj Sambach**; Christ Episcopal, Short Hills, NJ 12 noon Informances, 4 pm performance  
**Pierre Pincemaille**; Wesley Methodist, Bethlehem, PA 3 pm  
**Mark Anderson**; Ursinus College, Collegeville, PA 4 pm  
**Carole Terry**, Evensong; St. Paul Episcopal, Mt. Lebanon, PA 5 pm  
**Peter Richard Conte**; Trinity Lutheran, Camp Hill, PA 4 pm  
**Michael Kaminski**; Ascension and St. Agnes Parish, Washington, DC 3 pm  
**Mark Laubach**; The National Cathedral, Washington, DC 5 pm  
**Craig Cramer**; Third Reformed Church, Holland, MI 7:30 pm  
**+Al Travis**; First Baptist Church, Fort Payne, AL 3 pm  
**Paul Jacobs**; Independent Presbyterian Church, Birmingham, AL 4 pm  
 North Shore Choral Society; The Parish Church of St. Luke, Evanston, IL 3 pm  
**Aaron David Miller**; St. Timothy Lutheran, Naperville, IL 4 pm

### 18 NOVEMBER

**Jon Gillock**, masterclass; Yale University, New Haven, CT  
**Carole Terry**; St. Paul Episcopal, Mt. Lebanon, PA 8 pm

### 19 NOVEMBER

**Joseph Gramley**, percussion; Trinity College Chapel, Hartford, CT 5 pm

**Jon Gillock**, masterclass; Yale University, New Haven, CT 4:15 pm

### 20 NOVEMBER

**Jon Gillock**, masterclass; Yale University, New Haven, CT, through November 23  
**Anthony Newman**; St. Bartholomew's, New York, NY 7:30 pm  
**Thomas Brown**; The Chapel of the Cross, Chapel Hill, NC 12:15 pm

### 21 NOVEMBER

Women's High School Choir Festival; St. Mary's College, Notre Dame, IN 8:30 am-4:30 pm, also 11/22

### 22 NOVEMBER

Choral concert; Trinity Church, Boston, MA 12:15 pm  
**Todd Wilson**; St. Paul's Church, Princeton, NJ 7:30 pm  
**Lynda Johnson**; St. Helena's Episcopal, Beaufort, SC 12 noon  
**Cj Sambach**; St. John's, Delphos, OH 9 am, 11 am, & 1 pm School Informances  
**Jeremy David Tarrant**; Plymouth Congregational, Lansing, MI 8 pm  
 Choral concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

### 23 NOVEMBER

**Todd Wilson**, masterclass; St. Paul's Church, Princeton, NJ 9:30 am  
**Joan Lippincott**; Princeton University Chapel, Princeton, NJ 8 pm  
**Nicholas Basehore**; First United Methodist, Clarion, PA 7:30 pm  
 Atlanta Baroque Orchestra, Handel, *Messiah*; Peachtree Road United Methodist, Atlanta, GA 8:15 pm

### 24 NOVEMBER

CONCORA; St. Joseph College, West Hartford, CT 4 pm  
**Jon Gillock**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**David Higgs**; Parish of All Saints, Ashmont, Boston, MA 4 pm  
 Choral Society & Orchestra of St. Jean's; Church of St. Jean Baptiste, New York, NY 3 pm  
 St. Andrew Chorale and Orchestra; Madison Avenue Presbyterian, New York, NY 4 pm  
**Federico Tetti**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Daniel Long**; St. Thomas Church, New York, NY 5:15 pm  
 Choral Evening Prayer; Our Lady of Sorrows, South Orange, NJ 3 pm  
**Pierre Pincemaille**; Independent Presbyterian Church, Birmingham, AL 4 pm  
**Cj Sambach**; St. John's, Delphos, OH 3:30 pm  
**Tom Trenney**; Christ Presbyterian, Canton, OH 7 pm  
**Ken Cowan**; Immanuel Presbyterian, Milwaukee, WI 4 pm

### 25 NOVEMBER

**Rhonda Edgington**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
 27 NOVEMBER  
 Choral evensong; Emmanuel Church, Chestertown, MD 6 pm  
 29 NOVEMBER  
**Michael Kleinschmidt**; Trinity Church, Boston, MA 12:15 pm  
 30 NOVEMBER  
**Paul Bisaccia**, piano; Norfolk Library, Norfolk, CT 3 pm  
 Valley Forge Chorus; Longwood Gardens, Kennett Square, PA 7 & 8 pm

### 27 NOVEMBER

Choral evensong; Emmanuel Church, Chestertown, MD 6 pm

### 29 NOVEMBER

**Michael Kleinschmidt**; Trinity Church, Boston, MA 12:15 pm  
 30 NOVEMBER  
**Paul Bisaccia**, piano; Norfolk Library, Norfolk, CT 3 pm  
 Valley Forge Chorus; Longwood Gardens, Kennett Square, PA 7 & 8 pm

### 1 DECEMBER

**H. Ross Wood**, followed by Advent Lessons and Carols; Church of the Advent, Boston, MA 4:30 pm  
 Inspirational Gospel Choir; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
 Advent Lessons & Carols; St. Peter's, Morristown, NJ 4 pm  
**Scott Hanoian**; Washington National Cathedral, Washington, DC 5 pm  
**Peter Sykes**; Duke University, Durham, NC 5 pm  
 Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 & 11 am  
**Thomas Murray**; St. Mary's Cathedral, Peoria, IL 3:30 pm

### 3 DECEMBER

Temple University Concert Choir; Longwood Gardens, Kennett Square, PA 7 & 8 pm  
 Chanticleer; Fourth Presbyterian Church, Chicago, IL 8 pm, also 12/4

### 4 DECEMBER

Haverford School Notables; Longwood Gardens, Kennett Square, PA 7 & 8 pm

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Thomas DeWitt; Morrison United Methodist,  
Leesburg, FL 12 noon  
James Dorroh; Church of the Ascension,  
Montgomery, AL 12 noon

5 DECEMBER

Marvin Mills; National City Christian Church,  
Washington, DC 12:15 pm

6 DECEMBER

Rosalind Mohsen; Trinity Church, Boston,  
MA 12:15 pm  
Mount Holyoke College Choir; St.  
Bartholomew's, New York, NY 7:30 pm  
Christmas Concert; Grace Church, New York,  
NY 8 pm  
National Spiritual Ensemble; Blessed Sacra-  
ment Cathedral, Greensburg, PA 7 pm  
University of Delaware Chorale; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm  
Lessons and Carols; Holy Trinity Lutheran,  
Akron, OH 8 pm  
Janice Beck; Michigan Theater, Ann Arbor,  
MI 8 pm  
Ann Knipschild, with trumpet; Episcopal  
Church of the Nativity, Huntsville, AL 7:30 pm  
William Ferris Chorale; Mt. Carmel Church,  
Chicago, IL 8 pm  
Chicago a cappella; Fourth Presbyterian  
Church, Chicago, IL 8 pm

7 DECEMBER

Gloriae Dei Cantores; Church of the Transfig-  
uration, Rock Harbor, Orleans, MA 8 pm  
Fine Arts Brass Quintet and organ; Memorial  
Music Hall, Methuen, MA 7:30 pm, also 12/8, 4  
& 7:30 pm  
Côr Cymraeg Rehoboth; Longwood Gardens,  
Kennett Square, PA 7 & 8 pm  
The Summit Chorale; Our Lady of Sorrows,  
South Orange, NJ 8 pm  
Stephen Tharp; Spivey Hall, Clayton College  
& State University, Morrow, GA 3 pm

8 DECEMBER

Lessons & Carols; Twelve Corners Presby-  
terian Church, Rochester, NY 11 am  
Holiday Concert; Grace Church, New York,  
NY 4 pm  
Seton Hall University Choir; Our Lady of Sor-  
rows, South Orange, NJ 4 pm  
Advent Lessons & Carols; Camp Hill Presby-  
terian, Camp Hill, PA 8:30 & 11 am  
Lee Milhous, followed by Advent Lessons &  
Carols; St. Paul's, Doylestown, PA 3:30 pm  
Choral and handbell concert; Bryn Mawr  
Presbyterian, Bryn Mawr, PA 5 pm  
Christmas concert; Trinity Episcopal, Fort  
Wayne, IN 4 pm  
Advent Lessons & Carols; Parish Church of  
St. Luke, Evanston, IL 4:30 pm  
Lessons & Carols; Fourth Presbyterian  
Church, Chicago, IL 6:30 pm  
Advent Lessons & Carols; Chapel of St. John  
the Divine, Champaign, IL 8 pm

9 DECEMBER

The Mastersingers of Archmere Academy;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm  
Advent Lessons and Carols; Morrison United  
Methodist, Leesburg, FL 7:30 pm

10 DECEMBER

Choral Society of Montgomery County; Long-  
wood Gardens, Kennett Square, PA 7 & 8 pm

11 DECEMBER

Neumann College Community Chorus; Long-  
wood Gardens, Kennett Square, PA 7 & 8 pm  
Jeremy David Tarrant; St. Paul's Episcopal,  
Flint, MI 12:05 pm  
Jason Abel; Church of the Ascension, Mont-  
gomery, AL 12 noon

12 DECEMBER

Paul Jacobs; Dwight Chapel, Yale Universi-  
ty, New Haven, CT 8 pm  
Kennett Symphony Children's Chorus; Long-  
wood Gardens, Kennett Square, PA 7 & 8 pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm, also 12/13

13 DECEMBER

Daniel Sullivan; Trinity Church, Boston, MA  
12:15 pm  
Lessons & Carols; Church of the Immaculate  
Conception, Boston, MA 8 pm  
Paul Bisaccia, piano; Chatfield Village, West  
Hartford, CT 7:30 pm  
Singing Churchmen of Maryland/Delaware;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm  
Poulenc, Gloria; First Presbyterian Church,  
Birmingham, MI 7:30 pm  
Cathedral Ringers Handbell Ensemble;  
Cathedral Church of the Advent, Birmingham,  
AL 12:30 pm

14 DECEMBER

The Tallis Scholars; Church of the Immacu-  
late Conception, Boston, MA 8 pm  
Joseph Gramley, percussion, with CONCO-  
RA; St. John's Episcopal Church, West Hart-  
ford, CT 4 & 8 pm  
Wheatland Chorale; Longwood Gardens,  
Kennett Square, PA 7 & 8 pm  
The Early Music Players; St. Peter's, Morris-  
town, NJ 3 pm

Choral concert; St. Peter's, Morristown, NJ  
7:30 pm

Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm

The Dale Warland Singers; Central Presby-  
terian Church, St. Paul, MN 8 pm

15 DECEMBER

Christmas Carol Service; The Memorial  
Church, Harvard University, Cambridge, MA 5  
pm, also 12/16 at 8 pm  
Handel, *Messiah*; Trinity Church, Boston, MA  
6:30 pm  
Joseph Gramley, percussion, with CONCO-  
RA; Emanuel Lutheran, Hartford, CT 4 pm  
Thomas Murray; Woolsey Hall, Yale Univer-  
sity, New Haven, CT 8 pm  
McNeil Robinson; Hendricks Chapel, Syra-  
cuse, NY 4 pm  
Lessons & Carols; Church of the Holy Trinity  
(Episcopal), New York, NY 4 pm  
Christmas Carol Sing; Our Lady of Sorrows,  
South Orange, NJ 4 pm  
Ken Cowan; Nassau Presbyterian, Prince-  
ton, NJ 6 pm  
Choral & handbell concert; Longwood Gar-  
dens, Kennett Square, PA 7 & 8 pm  
Handel, *Messiah*; Grace Lutheran Church,  
Lancaster, PA 4 pm  
Lessons & Carols; Old Presbyterian Meeting  
House, Alexandria, VA 8:30 & 11 am  
Chanson; The Palms Presbyterian Church,  
Jacksonville Beach, FL 7 pm  
Atlanta Boy Choir with orchestra; Peachtree  
Road United Methodist, Atlanta, GA 7 pm  
Lessons & Carols; Cathedral Church of St.  
Paul, Detroit, MI 4 pm  
Lessons & Carols; Our Lady of Loretto, Notre  
Dame, IN 8 pm  
Choral Concert; Independent Presbyterian  
Church, Birmingham, AL 4 pm  
Choral concert with orchestra; First Presby-  
terian Church, Arlington Heights, IL 4 pm, also  
12/22  
Advent Lessons & Carols; Parish Church of  
St. Luke, Evanston, IL 4:30 pm

16 DECEMBER

Christmas Carol Service; The Memorial  
Church, Cambridge, MA 8 pm  
Unionville High School Chorale; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm

17 DECEMBER

Lee Milhous, with soprano; St. Paul's,  
Doylestown, PA 12 noon  
Handel, *Messiah*; St. Thomas Church, New  
York, PA 7:30 pm, also 12/19  
Handbell Concert; Longwood Gardens, Ken-  
nett Square, PA 7 & 8 pm

18 DECEMBER

Christmas Concert; St. Bartholomew, New  
York, NY 7:30 pm  
Carol Sing; Grace Church, New York, NY  
12:15 pm  
The Voices of Gwynedd; Longwood Gardens,  
Kennett Square, PA 7 & 8 pm  
Steven Cook; Church of the Ascension,  
Montgomery, AL 12 noon

19 DECEMBER

Westminster Presbyterian Church Chancel  
Choir; Longwood Gardens, Kennett Square, PA  
7 & 8 pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 8 pm, also 12/20

20 DECEMBER

Brian Jones; Trinity Church, Boston, MA  
12:15 pm  
Philadelphia Chamber Chorus; Longwood  
Gardens, Kennett Square, PA 7 & 8 pm  
Lionheart Vocal Ensemble; St. Paul's;  
Doylestown, PA 8 pm  
Atlanta Boy Choir; Peachtree Road United  
Methodist, Atlanta, GA 8 pm, also 12/21  
Chute Middle School Chorus & Handbell  
Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

21 DECEMBER

Haddonfield United Methodist Church Choir;  
Longwood Gardens, Kennett Square, PA 7 & 8  
pm  
Terry Charles; The Kirk of Dunedin,  
Dunedin, FL 2 pm  
John W.W. Sherer, with Tower Brass; Fourth  
Presbyterian, Chicago, IL 5 pm

22 DECEMBER

Candlelight Carol Services; Trinity Church,  
Boston, MA 3:30 and 6:30 pm  
Johannes Somary; Cathedral of St. Patrick,  
New York, NY 4:45 pm  
Lessons & Carols; St. Paul's, Doylestown, PA  
4 pm  
Highland Presbyterian Concert Choir; Long-  
wood Gardens, Kennett Square, PA 7 & 8 pm  
Advent Lessons & Carols; Emmanuel  
Church, Chestertown, MD 10:30 am  
South Bend Chamber Singers; Our Lady of  
Loretto, Notre Dame, IN 7:30 pm  
Lessons & Carols; Episcopal Church of the  
Nativity, Huntsville, AL 5 pm  
Locklair, Gloria; Fourth Presbyterian Church,  
Chicago, IL 9:30 & 11 am  
Carols and Readings; Cathedral of St. Paul,  
St. Paul, MN 3 pm, also 12/24, 10:45 pm

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23 DECEMBER

**Ray Cornils**, with brass, handbells, and soprano; Portland City Hall, Portland, ME 7:30 pm

Choral concert; Longwood Gardens, Kennett Square, PA 7 & 8 pm

24 DECEMBER

Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5, 7, 9 & 11 pm

Lessons & Carols; Independent Presbyterian Church, Birmingham, AL 4 & 6 pm

29 DECEMBER

**Peter Stoltzfus**; St. Thomas Church, New York, NY 5:15 pm

Christmas Lessons & Carols; St. Peter's, Morristown, NJ 10 am

Christmas Lessons & Carols; Ascension and St. Agnes Parish, Washington, DC 4 pm

**Florian Pagitch**; Washington National Cathedral, Washington, DC 5 pm

Christmas Lessons & Carols; Parish Church of St. Luke, Evanston, IL 4:30 pm

31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 6 pm

Bach, *The Brandenburg Concerti*; St. Bartholomew, New York, NY 7:30 pm

**William Trafka**; St. Bartholomew, New York, NY 11 pm

**Thomas Murray**; Central Reformed Church, Grand Rapids, MI 9 pm

**UNITED STATES**

**West of the Mississippi**

15 NOVEMBER

**Frederick Swann**; First Presbyterian, Fort Worth, TX 7:30 pm

**Mary Preston**; Holy Faith Episcopal, Santa Fe, NM 7 pm

**David Di Fiore**; Mercer Arts Arena, Seattle, WA 7:30 pm

**Carol Williams**; First Church of Christ Scientist, La Mesa, CA 7:30 pm

16 NOVEMBER

**Todd Wilson**, masterclass; First Presbyterian, Rochester, MN 10 am

**David Di Fiore**; Mercer Arts Arena, Seattle, WA 2 pm and 7:30 pm

**James Welch**; The Church of Jesus Christ of Latter-day Saints, Glendale, CA 7:30 pm

17 NOVEMBER

**Todd Wilson**; First Presbyterian, Rochester, MN 4 pm

**Frederick Swann**; First Lutheran, Fargo, ND 4 pm

**Brian Swager**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

•AGO Members' Recital; First Congregational Church, Santa Barbara, CA 3:30 pm

The Los Angeles Bach Society; All Saints' Episcopal, Beverly Hills, CA 4 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

20 NOVEMBER

**Carolyn Steele**; Grand Avenue Temple, Kansas City, MO 12:10 pm

24 NOVEMBER

Texas Christian University Concert Chorale; St. Stephen Presbyterian, Fort Worth, TX 7:30 pm

**Bruce Power**; Christ Church Cathedral, Houston, TX 3 pm

**Susan Ferré**; Pacific Lutheran University, Tacoma, WA 3 pm

**Norma Aamodt-Nelson**; Trinity Lutheran, Lynnwood, WA 7 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

27 NOVEMBER

**Greg Stoskopf**; Grand Avenue Temple, Kansas City, MO 12:10 pm

1 DECEMBER

Bach Choir and Orchestra; Christ the King Lutheran, Houston, TX 5 pm

**Ray Garner**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Procession with carols; All Saints' Episcopal, Beverly Hills, CA 4 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

5 DECEMBER

Orpheus Chamber Singers; Christ United Methodist Church, Plano, TX 7:30 pm

7 DECEMBER

VocalEssence; Plymouth Congregational Church, Minneapolis, MN 2 pm

The Dale Warland Singers; St. Olaf Catholic Church, Minneapolis, MN 8 pm

**James Welch**, with The Valparaiso Singers; The Church of Jesus Christ of Latter-day Saints, San Bruno, CA 7:30 pm

8 DECEMBER

VocalEssence; Plymouth Congregational Church, Minneapolis, MN, also 12/14, 12/15

The Dale Warland Singers; Wayzata Community Church, Wayzata, MN 4 pm

**Tandy Reussner**; Bales Recital Hall, The University of Kansas, Lawrence, KS 1:30 and 6:30 pm

Advent Lessons & Carols; St. Stephen Presbyterian, Fort Worth, TX 11 am

Orpheus Chamber Singers; St. Rita Catholic Community, Dallas, TX 7:30 pm

Advent Lessons & Carols; Christ Church Cathedral, Houston, TX 5 pm

**Vytenis Vasyliunas**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**Frederick Swann**; First Covenant Church, Oakland, CA 7:30 pm

**James Welch**, with The Valparaiso Singers; The Church of Jesus Christ of Latter-day Saints, Palo Alto, CA 7:30 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

12 DECEMBER

Kansas University Collegium; Bales Recital Hall, The University of Kansas, Lawrence, KS 7:30 pm

14 DECEMBER

**Joseph Adam**, with Seattle Symphony Chorale; Benaroya Hall, Seattle, WA 8 pm, also 12/15 at 2 pm

15 DECEMBER

**David Higgs**; Bales Recital Hall, University of Texas, Austin, TX 7 pm

**+Lee Garrett**; Westminster Presbyterian, Eugene, OR 4 pm

Handel, *Messiah* (Part I); All Saints' Episcopal, Beverly Hills, CA 4 pm

**Carol Williams**; Balboa Park, San Diego, CA 2 pm

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**Reflections: 1947-1997**, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085; or the Organ Literature Foundation, 781/848-1388.

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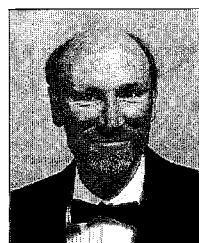
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